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THE SEVENTH- AND EIGHTH-GRADE UNITS CONTAINED IN THIS GUIDE PROVIDE A SEQUENTIAL STUDY OF COMPOSITION WITH EMPHASIS UPON DICTION. THE SEVENTH-GRADE UNIT (10 LESSONS) DEALS WITH THE PROCESSES OF OBSERVATION, CLASSIFICATION, INDIVIDUALIZATION, REVISION, AND WITH AUTHOR INTENTION. THE EIGHT-LESSON UNIT FOR THE EIGHTH-GRADE IS CONCERNED WITH WRITING ABOUT SENSORY IMPRESSIONS. ALL LESSONS ARE COMPOSED OF EXERCISES WHEREIN STUDENTS ARE ASKED TO EXAMINE WRITING MODELS BY PROFESSIONAL AUTHORS AND WRITE ORIGINAL COMPOSITIONS. OBJECTIVES, PROCEDURES, AND DISCUSSION QUESTIONS ARE PROVIDED FOR EACH EXERCISE, IN ADDITION TO BIBLIOGRAPHIC CITATIONS WHICH DIRECT THE READER TO MODELS AND OTHER SOURCE MATERIALS. SEE ALSO TE 000 124 AND TE 000 126 THROUGH TE 000 128. (RD)

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LESSONS IN THE BASIC PROCESSES IN COMPOSITION

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LESSONS IN THE BASIC PROCESSES IN COMPOSITION

UNIT I
Seventh Grade

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LESSONS IN THE BASIC PROCESSES IN COMPOSITION

Revised 1965

UNIT I
Seventh Grade

Developed by

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NOTE: The objective of this lesson is to illustrate for pupils a definite plan of revision; it is also intended to encourage them in the practice of revising. The lesson presents in tabular form the various qualities of writing that have been stressed in the lessons. The lesson is by no means a culmination to the whole sequence. It may be taught separately and at any convenient time during the unit.

LIST OF WRITING MODELS

Model	From	by	Lesson	Page
"The New Returning to the Old School"	*The Nichols Writer*	Carla Hainowitz	Introductory Lesson A	15*
A Long Train Ride	*Cheaper by the Dozen*	Frank B. Gilbreth and Ernestine G. Cary	Introductory Lesson A	18*
A Religious Masterpiece	*Rembrandt*	Gladys Schmitt	Introductory Lesson B	27*
The Plowman	*The Metropolitan Seminars in Art*	John Canaday	Introductory Lesson B	29*
Something Amazing	"Musée des Beaux Arts"	W. H. Auden	Introductory Lesson B	32*
Quite a Sight	"The Crooked Arm"	Stephen W. Meader	Introductory Lesson C	41*
Not Always the Life of the Party	*The Autobiography of an Idea*	Louis H. Sullivan	Introductory Lesson C	43*
His Grin	"The Crooked Arm"	Stephen W. Meader	Introductory Lesson D	49*
A Time to Leave	"Out of the Heart"	Mark Hager	II	73*
School Days	"Animals Go to School"	Edwin Teale	II	76*
(short model)	"Birth Is Farewell"	Dilys Laing	II*	83*
(short model)	Original model written for Curriculum Center in English	Robert Francis	II*	83*

Model	From	by	Lesson	Page
(short model)	"The Blackbirds"	Gene Baro	II*	83*
(short model)	"Deserted"	Madison Cawein	II*	83*
(short model)	"Cockpit in the Clouds"	Dick Dorrance	II*	91*
(short model)	"Euroclydon"	Abbie Huston Evans	II*	91*
(short model)	"Sounds I've Heard"	Robert Francis	II*	93*
(short model)	"After the Last Bulletins"	Richard Wilbur	II*	93*
(short model)	"Address to the Living"	John Holmes	II*	93*
(short model)	"Little Exercise"	Elizabeth Bishop	II*	93*
(short model)	"To a Steam Roller"	Marianne Moore	II*	93*
(short model)	"Observatory Hill"	John Malcolm Brinnin	II*	93*
(short model)	"Sounds I've Heard"	Robert Francis	II*	93*
A Skating Rink	"Sixteen"	Maureen Daly	III	100*
Trees in a Storm	The Mountains of California	John Muir	III	104*
Conservation	"Log Drive on the Connecticut"	Robert E. Pike	III	106*
A Railroad Hand	"The Signal Man"	Charles Dickens	III	109*
Center of Attention	Angels' Shoes	Marjorie L. C. Pickthall	III	116*
(illustrates audience)	Encyclopedia Americana		V	148*

Model	From	by	Lesson	Page
(illustrates audience)	*Britannica Junior Encyclopedia*		V	148*
A Battle	"The Battle of the Ants"	Henry Thoreau	V	150*
Queen Bee	"The Bee"	Mark Twain	V	151*
Ducks and Ballistics	*The Old Man and the Boy*	Robert Ruark	VI	162*-163*
A Speaker's Choice of Words	"Strictly Personal"	Sidney J. Harris	VI	166*
Author and His Audience	*Mark Twain's Letters*	Mark Twain	VI	169*
The Ransom Note	"The Ransom of Red Chief"	O. Henry	VI	172*-173*
The Reply to the Ransom Note	"The Ransom of Red Chief"	O. Henry	VI	175*
Miss Birdseye	*The Bostonians*	Henry James	VII	184*
(the "belt" model)	*The Red Pony*	John Steinbeck	VII	185*
(sentence model)	"Bartleby the Scrivener"	Herman Melville	VII	190*
(sentence model)	*The Informer*	Liam O'Flaherty	VII	190*
(sentence model)	"Tallow Ball"	Guy de Maupassant	VII	190*
(sentence model)	*R.M.S. Titanic*	Hanson Baldwin	VII	190*
poem: "Winter's Turning"	(entire poem)	Amy Lowell	VIII	205*
The Derelict	*You Can't Go Home Again*	Thomas Wolfe	VIII	207*
A Boxer	*Cape Cod*	Henry Thoreau	VIII	208*
Something to Remember	*The Old Man and the Boy*	Robert Ruark	X	221*

Model	From	by	Lesson	Page
Little Bit	Father, Dear Father	Ludwig Bemelmans	X	223*
The Appearance of Evil	Death Comes for the Archbishop	Willa Cather	X*	231*
Settlers and Cattlemen	The Negro Cowboys	Philip Durham and Everett L. Jones	X*	234*
The Mob	Oliver Wiswell	Kenneth Roberts	X*	237*
"Revenge"	The Nichols Writer	William Borland	Supplementary Lesson A	261*-262*

LIST OF WRITING MODELS
(Alphabetized According to Author)

Author	Model	From	Lesson	Page
	(illustrates audience)	Encyclopedia Americana	V	148*
W. H. Auden	Something Amazing	"Musee des Beaux Arts"	Introductory Lesson B	32*
Hanson Baldwin	(sentence model)	R.M.S. Titanic	VII	190*
Gene Baro	(short model)	"The Blackbirds"	II*	83*
Ludwig Bemelmans	Little Bit	Father, Dear Father	X	223*
Elizabeth Bishop	(short model)	"Little Exercise"	II*	93*
William Borland	"Revenge"	The Nichols Writer	Supplementary Lesson A	261*-262*
John Malcolm Brinnin	(short model)	"Observatory Hill"	II*	93*
	(illustrates audience)	Britannica Junior Encyclopedia	V	148*
John Canaday	The Plowman	The Metropolitan Seminars in Art	Introductory Lesson B	29*
Willa Cather	The Appearance of Evil	Death Comes for the Archbishop	X*	231*
Madison Cawein	(short model)	"Deserted"	II*	83*
Maureen Daly	A Skating Rink	"Sixteen"	III	100*
Guy de Maupassant	(sentence model)	"Tallow Ball"	VII	190*

Author	Model	From	Lesson	Page
Charles Dickens	A Railroad Hand	"The Signal Man"	III	109*
Dick Dorrance	(short model)	"Cockpit in the Clouds"	II*	91*
Philip Durham and Everett L. Jones	Settlers and Cattlemen	The Negro Cowboys	X*	234*
Abbie Huston Evans	(short model)	"Euroclydon"	II*	91*
Robert Francis	(short model)	Original model written for Curriculum Center in English	II*	83*
Robert Francis	(short model)	"Sounds I've Heard"	II*	93*
Robert Francis	(short model)	"Sounds I've Heard"	II*	93*
Frank B. Gilbreth and Ernestine G. Cary	A Long Train Ride	Cheaper by the Dozen	Introductory Lesson A	18* 18*
Mark Hager	A Time to Leave	"Out of the Heart"	II	73*
Carla Hainowitz	"The New Returning to the Old School"	The Nichols Writer	Introductory Lesson A	15*
Sidney J. Harris	A Speaker's Choice of Words	"Strictly Personal"	VI	166*
John Holmes	(short model)	"Address to the Living"	II*	93*
Henry James	Miss Birdseye	The Bostonians	VII	184*
Dilys Laing	(short model)	"Birth Is Farewell"	II*	83*
Amy Lowell	poem: "Winter's Turning"	entire poem	VIII	205*
Stephen W. Meader	Quite a Sight	"The Crooked Arm	Introductory Lesson C	41*

Author	Model	From	Lesson	Page
Stephen W. Meader	His Grin	"The Crooked Arm"	Introductory Lesson D	49*
Herman Melville	(sentence model)	"Bartleby the Scrivener"	VII	190*
Marianne Moore	(short model)	"To a Steam Roller"	II*	93*
John Muir	Trees in a Storm	The Mountains of California	III	104*
Liam O'Flaherty	(sentence model)	The Informer	VII	190*
O. Henry	The Ransom Note	"The Ransom of Red Chief"	VI	172*-173*
O. Henry	The Reply to the Ransom Note	"The Ransom of Red Chief	VI	175*
Marjorie L.C. Pickthall	Center of Attention	Angels' Shoes	III	116*
Robert E. Pike	Conservation	"Log Drive on the Connecticut"	III	106*
Kenneth Roberts	The Mob	Oliver Wiswell	X*	237*
Robert Ruark	Ducks and Ballistics	The Old Man and the Boy	VI	162*-163*
Robert Ruark	Something to Remember	The Old Man and the Boy	X	221*
Gladys Schmitt	A Religious Masterpiece	Rembrandt	Introductory Lesson B	27*
John Steinbeck	(the "belt" model)	The Red Pony	VII	185*
Louis H. Sullivan	Not Always the Life of the Party	The Autobiography of an Idea	Introductory Lesson C	43*
Edwin Teale	School Days	"Animals Go to School"	II	76*

Author	Model	From	Lesson	Page
Henry Thoreau	A Battle	"The Battle of the Ants"	V	150*
Henry Thoreau	A Boxer	Cape Cod	VIII	208*
Mark Twain	Queen Bee	"The Bee"	V	151*
Mark Twain	Author and His Audience	Mark Twain's Letters	VI	169*
Richard Wilbur	(short model)	"After the Last Bulletins"	II*	93*
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LESSON VII

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LESSON VIII

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SUPPLEMENTARY LESSON A

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NOTE: This entire lesson on Revision may be used at any convenient time during the teaching of the unit.

Suggested Time Schedule for Unit I

The following is a suggested time schedule for the lessons in Unit I. The actual amount of time spent on an individual lesson will probably depend on the teacher, class, school time schedule, and curriculum. It is recognized that the English teacher very likely teaches grammar, punctuation, literature, spelling, penmanship, reading, speech, and drama as well as composition. Thus, it is not expected that the teacher will be able to spend all of his class time on composition. However, it is hoped that the teacher will be able to devote a segment of his time to cover given lessons thoroughly before going on to other curriculum requirements. Devote, say, a week or so of English time solely to composition lessons rather than "sprinkling" parts of a lesson over a longer period of time. Then go on to meet the other requirements of the curriculum. Return to composition lessons again when another segment of time can be devoted solely to composition. It is hoped that this approach will result in greater continuity and retention for the student. The latter is presented as Plan A. It is possible that some teachers may not find this plan feasible; if not, they may use either Plan B or Plan C as an alternative. Note, however, that Plan C is considered the least effective.

Lesson	Suggested Time (in hours)
A	1
B	1½
C	1½
D	1½
I	2½
II	1½
II*	2
III	2½
IV	1
V	2½
VI	2
VII	1½
VIII	2
IX	2
X	2½
X*	2½
Supplementary Lesson A	1

Plan A

Three separate two-week segments with English time focused on composition. Each of the two-week segments could be presented at convenient times of the year.

1. First two weeks - Introductory Lesson A through Lesson II.
2. Second two weeks - Lesson II* through Lesson VII.
3. Third two weeks - Lesson VIII through Supplementary Lesson A.

Plan B

One hour per day for a six-week unit. All English time would be concentrated on composition for this period

Plan C

One hour per week for the school year.

UNIT I

CLASSIFICATION AND INDIVIDUALIZATION

Overview

What is attempted in this first unit, composed of Lessons I-X*, is the improvement of the students' language in precision, accuracy, and clarity. Ultimately such qualities of diction depend on the comparable qualities in the students' observation and analysis of experience. In a way, the lessons merely follow a point that C.W. Eliot made a long time ago, in his continuing argument against compulsory Latin. Writing in the *Atlantic* in 1917 Eliot remarked that one of the changes in educational theory in his time was that

> many educators are persuaded that the real objects of education--primary, secondary, or higher--are: first, cultivation of the powers of observation through the senses; secondly, training in recording correctly the accurate observations made, both on paper and in the retentive memory; and thirdly, training in reasoning justly from the premises thus secured and from cognate facts held in the memory or found in point.[1]

To the end of developing these skills, the lessons in these units emphasize the recording of sense experiences. Hence, they are given a good deal of practice in recording sense experience. This unit is not necessarily concerned with the writing of sentences, paragraphs, themes, stories--"papers," in any sense of the word. After the students have gained some control over, some ease in handling the language *as a vehicle*, in this case for the expression of sense experience, they will have--or be given--plenty of opportunity to write more or less full descriptive pieces.

---

[1] Charles W. Eliot, "The Case Against Compulsory Latin," *The Atlantic Monthly*, CXIX (March 1917), 352-61, at p. 355.

In the first lessons of the unit, students are set a number of problems, or illustrative exercises, which are all directed toward giving practice in the selection of what are here called classifying details--that is, the qualities of material, shape, form, function (and sometimes also of color and size) which allow us to give general names to the individual objects of our experience. These early lessons may be thought of as giving practice in the classification of objects. Classification is the sorting and organizing of objects into classes, groups or sets that have common qualities. The purpose is to instill in children the habit of looking at their world in its parts rather than as a series of undiscriminated wholes. Pre-literate peoples, it is said, take into the field of consciousness only objects which are of use or interest to them; the rest of the world they see as background, as an undefined whole. So too it seems to be with children, who no doubt may be classed as a special sort of pre-literate people.

In later lessons students are given practice in the discovery of the details--individualizing details, they are called here--by which we express the uniqueness, importance or interest of the objects of our experience and attention. Students see that the choice of such details depends on how the writer sees his subject, not only physically but also in relation to the needs of his audience, what he needs to say in order to be understood.

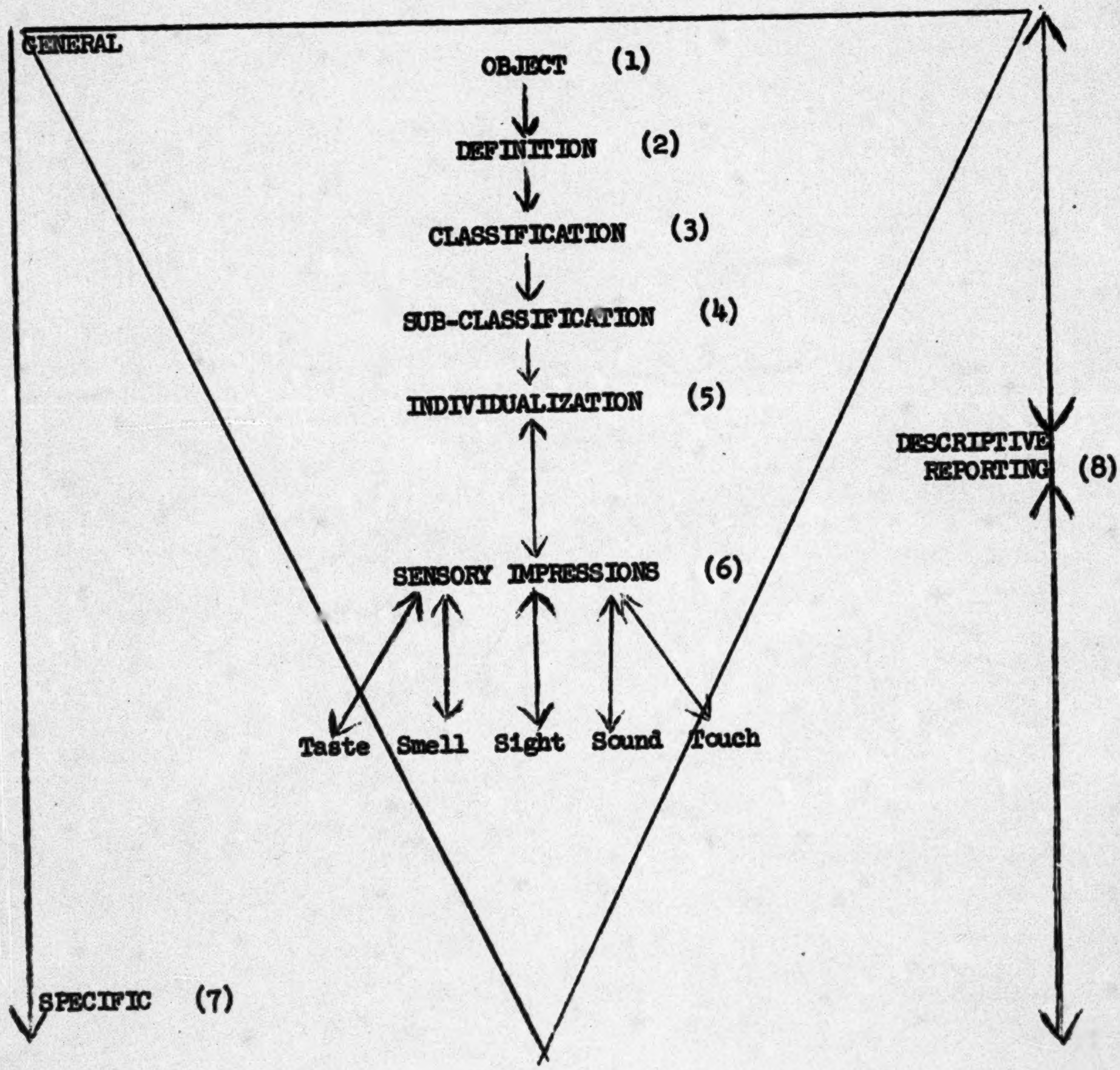
In short, this unit helps the student to become more precise, accurate, and clear in his choice of words by offering work and drill in these topics.

1. Definition
2. Classification
3. Individualization
4. Selection of Detail
5. Determination of audience
6. Determination of purpose

Various models are included to enable the students to see how others have managed the problems they are discussing.

The following diagram is an attempt to provide a visual aid to help in understanding the basic format of these lessons and the relationships of these key concepts that are used. The glossary explains the meaning intended for these key concepts.

KEY CONCEPTS AND FORMAT


GENERAL
OBJECT (1)
DEFINITION (2)
CLASSIFICATION (3)
SUB-CLASSIFICATION (4)
INDIVIDUALIZATION (5)
DESCRIPTIVE REPORTING (8)
SENSORY IMPRESSIONS (6)
Taste
Smell
Sight
Sound
Touch
SPECIFIC (7)

Glossary

1. Object:

name of an object. These lessons often use the term "object," instead of "word." For instance, "consider the object, apple, as an example for easy classification by the pupils." Thus, the emphasis is on the object, so the pupils may become aware that the word, apple, derives from their perception of the object, apple, and become dependent on drawing on this perception.

2. Definition:

use of dictionary. These lessons are intended to increase pupils' range as well as skill in manipulating words. The dictionary plays a needed part with further understanding of familiar terms, as well as learning new words. For instance, apple can be defined generally: "The pome fruit of any tree of the genus Malus being important economically especially in North America, Europe, and Australasia and markedly variable but usually round in shape and red, yellow or greenish in color."

3. Classification:

the act or method of sorting by a system of forms, or by a system of ideas of generality and specificity. For instance, in the definition of apple above, apple was classified as:

fruit	form
pome	form
of a tree	form
important economically	idea
round	form
red, yellow, or greenish	form

Apple can also be classified more extensively by placing it on a ladder of generality:

food

plant life

fruit

pome

APPLE

Jonathan

etc.

Ladder of Generality

4. Sub-classification:

a term relatively less general than one previously used. For instance, the above "ladder of generality" has *Jonathan* a sub-classification of *apple*, which is a sub-classification of *fruit* or *pome*.

5. Individualization:

the manner in which modification makes the object one, particular something or someone in terms significant of itself alone. Individualizing details indicate what is unique, important or interesting about an object.

For instance, "Do not choose the Jonathan because it has a bruise on one side and a worm-hole on the other."

In the above example, the author is not interested in classifying *apple*. He is distinguishing one apple by giving particular details which specify or individualize a certain apple.

6. Sensory Impressions:

the means furnished by the various senses to specify and individualize. Details are based on the senses. For instance,

a. taste — The apple tasted as fresh as spring.

b. smell — The aged, shriveled apple gave the odor of a pipe tobacco that is too thick, too sweet, and too overwhelming.

c. touch — The apple felt firm and waxy.

d. sound The sound of his teeth sinking into the apple was clean, crisp, and to the point.

e. sight It appeared to be a maroon color with tiny specks of brown and rust and here and there a swirl of green.

7. General-Specific:

at the left of the diagram it is indicated that these lessons and the introduction of these concepts work from the more general to the more specific or concrete.

8. Descriptive Reporting:

the acutal writing that a student does. He progresses from the single word to series of words, phrases, clauses, sentences, and finally to a complete piece.

Note that at the right of the diagram the arrow runs in both directions. Although description becomes more detailed at the base, all steps are concerned with description.

a. Naming an object describes.

b. Defining an object describes.

c. Classifying an object describes.

d. Individualizing an object by using specific details based on sensory impressions describes.

e. Reporting,from a single word to a complete piece,describes.

Thus, these lessons emphasize the problem of finding specific terms or descriptions for particular objects. Models are included to show how accepted authors use the various skills presented in these lessons. Pupils may lose sight of the overall purpose of learning to compose clearly and vividly when working with a single exercise for a specific skill. Hence, pieces of writing were selected to accompany lessons for literary appreciation, as well as for the analysis of skills used by published authors.

Finally--and to repeat--the purpose of these lessons is to help the student improve his ability to put into _his_ words _his_ perceptions of the objects and experiences in the world around him that engage _his_ attention. In the language of English teachers, he will be practicing the writing of description.

A Note on General Approach

Too often teachers try to cajole their students by telling them how much fun writing is, but, when the truth is known, writing is hard work and for all but a few (students and teachers alike) it is a tedious, painful task. Teachers should at all times be honest with students and admit that the close observation and analysis that is required by these lessons is real intellectual labor. At the same time teachers should try to encourage students by treating their observations and their use of language to describe the observations as intrinsically interesting. Language must exist for the student, as it does for the teacher, as a "thing"--a thing that can be talked about and described and analyzed. If this approach is made, perhaps students will absorb some of the teacher's enthusiasm for language and use language in a more thoughtful and interesting manner. But, it must be emphasized, the student can learn the effective use of language only by his own long, hard struggle. The art of writing has to be learned. No book can make a writer, and perhaps all that a teacher can do is to set up conditions that will encourage the beginner to want to learn.

Perhaps one of the major points of these lessons, which should be borne in mind at all times by the teacher and impressed upon the minds of the students, is that writing takes time. A quick look at Lesson XVII before you begin reading through the preceeding lessons will be helpful in letting you see the direction of these exercises. Lesson XVII is a good example of the recognition of the need for time to observe, time to reflect, time to write, time to reconsider, and time to rewrite. Only after the student has developed a sensitivity to good writing (and that comes with struggling through rewrite after rewrite over a long period of time) can he be expected to write impromptus that are in any way effective. A student cannot be expected to take time to write if his teacher does not recognize the need for time and encourage this attitude in him.

Materials

As is pointed out by one of the examples in a later lesson, a student who wants to write will write on anything and with anything that he has at hand: Abraham Lincoln wrote on the back side of a spade or on boards which he would then plane after he had copied the writing onto paper. Yet, for most people, writing will be more pleasurable if it is convenient. For this reason students should be encouraged to always have writing materials at hand. In the schoolroom it is, of course, mandatory that students have paper, pen, pencil, and eraser. If the optional writing notebook is kept, the teacher may well require students to have their notebooks with them when they come to class. There should not, however, be a confusion between the writing notebook and a class notebook. The writing notebook is the student's private property in which he may record any idea, note, observation that he wishes. A class notebook, if one is required, is for class notes, assignments, lecture notes, literary models which the teacher may distribute, and other writing which the student does specifically for the class.

Introductory Lesson A.

Practice Composition

1. Need and Use of Introductory Composition

To consider the composition needs of a "new" class, teachers often find it expedient early in the semester, to assign a piece of writing to be done in the classroom. Although the argument has merit that writing done under such pressure and distraction may not be as good as that undertaken at home, the chance of Teacher analyzing Mother or Father's work, or even turn of phrase and correction, should not be taken for this important overall view of the pupils' abilities and needs.

A dual purpose can be served with this introductory piece of writing. The teacher may use it for an analysis according to the teachable skills set up in the Introduction, and the pupils may be motivated to undertake a serious study and practice toward obtainable goals. The class, also, may be shown that skills for vivid, articulate writing do exist and can be learned through analysis of accepted authors' works, analysis of their own compositions, and the practice of these skills. The pupils as well as the teacher benefit from an overall view afforded by an introductory composition assignment.

2. Suggested Topics and Procedure

To meet our purpose, suggestions for topics, given below, may be written on the board and the announcement made that this is a getting-acquainted type of composition; that it has a dual purpose: (1) that you hope to learn something about each pupil in the class, (2) that you want to find out something about how clearly they can communicate. State that you want them to include places, members of their families and things familiar to them, but unfamiliar to you.

Suggested topics (feel free to substitute any favorites of your own):

1. A Typical Sunday at My House
2. A Family Outing
3. A Holiday Dinner for the Family
4. A Family Council

3. Analysis of Compositions

A method of analyzing these introductory compositions which the teacher may find useful is set up in the fellowing chart. The teacher is also referred to the passages on analysis of pupil compositions cited in the Introduction, particularly pp. 4-11, for the source of these basic skills.

The teacher may be sorely tempted to strike a blow for the mechanics of English, but correction of punctuation, spelling, grammar and the like, important though it is, will interfere, at this point, with the perception of techniques in composition. The pedagogic zeal in every teacher may be partially satisfied by announcing to the class that these mechanics were not under consideration in the analysis at this time. (See Introduction, pp. 12-14.)

Chart for Analysis of Pupils' Compositions

This chart is given for the convenience of the teacher, who may, however, wish to devise some other similar method. Terms used at head of each column are explained in footnotes. A fuller understanding will follow a reading of all the lesson plans.

Name of Pupil	Selection of General Terms[1]	Use of Specifics[2]	Use of Example or Particularization[3]	Expression of Feeling[4]
Score	(0-3)	(0-3)	(0-3)	(0-3)[5]

---

[1] Are general terms used with any evidence of selection based on observation, or are they the usual, unselected, cliché types? This selection is termed classification in the lessons.

[2] Is there an explanation of the general terms by use of more specific terms, especially by the use of nouns and verbs based on accurate sensory impressions ?

[3] Are there specific terms further clarified by giving specific examples? This skill is termed individualization in the lessons.

[4] Is there evidence of feeling or attitude in the selection of terms?

[5] Scoring each column, according to the teacher's general estimation of quality (freshness, clarity and vividness), will let the teacher compare students, if only approximately. The gamemanship should not be emphasized.

Analysis of a Seventh Grade Paper[1]

My Favorite Room

My favorite room in my house is my bedroom. That is where I spend most of my time.

It is a fairly large room with 2 beds, a phone & a television. There are two sets of dressers which are white & gold. There is a vanity. Over the vanity is a lamp which is made in the style of a bird cage.

Chart Analysis of Seventh Grade Paper

Selection of General Terms	Use of Specifics	Use of Example or Particularization	Expression of Feeling
favorite room	where I spend most of my time		favorite
fairly large	none, except list of furniture: lamp	in the style of a bird cage	

---

[1] Written in a test situation, at a nearby school.

Analysis of an Eighth Grade Paper

"The New Returning to the Old School"

"When you return to school in September, . . ." to ". . . With everyone chattering away happily."

The complete model (in this case the entire essay) will be found, under the above title and written by Carla Haimowitz, in The Nichols Writer, June 1965.

Chart Analysis of Eighth Grade Paper

Selection of General Terms	Use of Specifics	Use of Example or Individualization	Expression of Feeling
When you return in September	the first day		a little exciting
			a bit bewildering
always different	the unusedness of everything	unscuffed, smooth floors	
shined	coat of varnish	not-quite-dry	
	sharp-smelling		
	bulletin boards	empty now	
		rough with holes	
		where pins were inserted year after year	
	walls do not need a sign to announce freshly painted		
	door		
	old classroom		familiar
	stale newness		
	chalk	slender, yet unbroken	
		awaiting teacher's neat writing	
Sitting down	unconsciously		
stroke	desk tops	well-worn	
inscribed	last year's romances		
	etchings of the teacher		
forget			
environment	"don't touch"		
seems	like any other school day	with everyone chattering	happily

4. Analysis of a Writing Example

To enforce the learning experience of this exercise and to suggest the direction that learning should take, the following analysis of a piece of professional writing is included.

Copies of the literary model and analysis may be distributed to the class after their writing period. The teacher may considerit appropriate to hand back the analysis of pupil compositions in the same lesson period to provoke curiosity and interest in composition skills. However, if such a comparison is felt to be discouraging, then close but separate class periods should be chosen. It may seem to present a better learning situation to sandwich the literary model with its analysis between the pupils' writing period and the analysis of their own writing. Attention span and ability to carry over vary from class to class, making each teacher the best judge for dividing this lesson.

"A Long Train Ride"[1]

"After four days on the train, . . ." to ". . . . But it means so much having you here."

The complete model will be found on p. 83 of Cheaper by the Dozen by Frank B. Gilbreth Jr. and Ernestine G. Carey (New York: Thomas Y. Crowell, 1948).

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[1] This is a supplied title.

Analysis of "A Long Train Ride"

Selection of General Terms	Use of Specifics	Use of Example or Particularization	Expression of Feeling
not very sanitary	after four days		
	with no bath	except the sponge variety	
our best	personal scrubbing		wanted
	clean clothes		
surprised	by boarding train	suitcases open	
		pile of diapers in a corner	
	found in middle of meal	baby was crying	crying
		Lill's foot--hurting	
		she was crying on the couch	
		Bill--acrobatics on bed	
		bowls of Cream of Wheat, graham crackers on a card table	
		place smelled of Sterno and worse	
used to joke		reminded--of a zoo	
it means so much			Fred, Fred
			wiped her eyes
			apologetically
			clung

NOTE: One difference between professional and learner is the greater number of modifiers or explainers that the professional can use. The major objective of these lessons is to teach children to build sentences that can contain such modifying and explanatory elements.

Introductory Lesson B

Exercise 1

Experiment in Observation

Objective:

To make evident to pupils the reason for giving general classifications first in a piece of writing, then adding narrowed specific and individualizing details of the general terms used.

Note to teacher:

If the pupils have a good grasp of the reasoning behind instruction, they will follow procedure more readily. Therefore, it is the purpose of this lesson to go into the order of perception. If the pupils can understand how we see a thing, they will be ready to undertake making someone else see the thing.

Clear expository writing, the setting forth of knowledge or opinion, is often the teaching goal in curricula.

Because in exposition we are often, if not always, dealing with interpretations of sense-experiences--that is, with more or less high level abstractions--there is a tendency, especially with beginning writers, to use only abstract words. For most audiences and occasions, writers should think of translating the abstraction back to its concrete particulars. This process is known as giving examples or writing concretely. In a way, it would not be too much to say that practice in description, in which the writer tries to give a direct account of his sensory impressions, is the very foundation of good expository writing.

Good descriptive writing depends, it would seem, on the writer's having a very clear understanding of the different stages of perception. He can best communicate to his audience if he knows how he arrived at a clear impression or view of the subject of his description. A fortiori, he must be able to get to a clear view.

In attempting to recognize and pin down these stages of perception, we find that habit has speeded up the process so that recognition seems instantaneous with no stages evident.

Sensory impressions are quick, but words are slow. Our lesson here, then, deals with slowing down the process of acquiring impressions through the senses so the class may "discover" and put these stages to use. The teacher's job is to demonstrate this process and also to establish the idea that pupils should keep the order of perception in mind when they are gathering their thoughts (material) for a description. No doubt their first ideas for papers will be quite general ones--e.g. "I know a wonderful place for a vacation." To describe the place they must move from that general impression of the whole place to their specific memories or observations of its parts.

Retarding visual perception will be the process undertaken for this demonstration. Unfamiliar objects will implement the process. The objects should be unfamiliar so that our experiment will not be offset and spoiled by memory filling in details too rapidly. Learning about perception involves the class' noting how details are added so that, as writers, they can proceed in the same order with the same stages.

Procedure:
1. Have ready, out of sight, an unfamiliar picture, preferably a scene which is large enough for its details to be seen by all the class at the same time. If possible, hang this picture with a cover which may be lifted for varying lengths of time.
2. Explain in your own words, to meet the general level of your class, the goals of the lesson given in Note to teacher, or use the following suggestion:

"Today we are going to undertake an experiment to find out how we see things. This is to show you the order or stages of seeing, the same order that good writers use. It is really a lesson in psychology. We want to find out how we see. Then we will find out how anybody can use this knowledge about seeing to communicate clearly. We can make someone else see a thing the way we do. No doubt, you will understand the usefulness of this project in making friends and influencing people (such as teachers, principals, parents, etc.)."

3. Direct the class to take out paper and mark off three columns and be ready to wrtie down in the first column what they see at their first brief glimpse of the picture. Expect them to see colors, large forms, unusual shapes--but perhaps little more. The whole point is that they will see only gross aspects of the picture.

   Lift curtain for not more than three seconds. Pupils list impressions.

4. Tell class to get ready for a second longer look (about five or six seconds; more if class seems uneasy or frustrated), after

which they again list their further impressions in the next column on their papers. They may list while looking.

5. Repeat process for the third and still longer look at the picture. This look is for details, so allow sufficient time, or the picture may be left uncovered. Again instruct the class to list what more they have seen in their 3rd column.
6. When most have finished listing, compile lists on the board from the pupils' lists. Call on several for a representative sampling which you write in three columns on board.
7. Considering the words of each column in order to give a title to each column is the next step in our experiment.

Tell the class to consider the kinds of words in each column and decide on a title that will describe them. Lead class to choose a term for the first column such as General Shape or General Color by showing delighted approval when some one gets close by using word, "general." Other responses may be merely accepted by "Yes, but what fits better?" The second column should contain words that distinguish various shapes and colors, and may be entitled with a term related to this narrower specification. Try to bring out such a heading as More Specific. The third column should contain an assortment of the smallest details and entitle it accordingly. If responses do not come close enough, do not hesitate to suggest correct title to class.

The teacher should expect that some details will be caught by pupils in the first or second glimpse of the picture; therefore these details will be listed in their first or second columns. In calling for a sampling for the board's columns, accept these details even though they may not fit as a general classification or even as a more specific sub-classification; but some pupils did see them in their first or second viewing. However, they will be in the minority if the glimpses were made brief enough, and the class should understand that these details are exceptions in the general column. The discussion to bring out suitable headings would take into consideration the majority of the terms in a column.

8. Bring this part of the lesson to a close by reminding the class that those three columns represent the stages of seeing this picture when their looking had been interrupted in order to figure out the order of the stages.

Writing Activity:

1. Have class write a statement of conclusion about the stages of seeing on their papers. Have several read, and a good one copied on the board for reinforcing the idea. See Introduction, p. 22. (Such a statement might approximate the following: "When we see a picture [or object], we first see a general shape, then a more definite impression, and finally the finest details.")
2. Have the class apply the steps of seeing to the writing of a short piece describing the same picture and using these same steps in the same order.

Read and evaluate the papers using only this criterion for evaluation. That is, rate the papers with the best having only a few general terms with more specifying or sub-classes and many details. Acknowledge that sentence structure may seem lost, but that is not any concern at this point.

Exercise 2

The Stages of Observation

Objective: To re-enforce the pupils' understanding of the relation between stages of observation and the writing of description, by having them study the techniques used in examples of description by professional writers.

Note to teacher: Models of good descriptions will be found in most anthologies, and may be used, if preferred to ones given here. These, however, are not only convenient to have, but also directly connected with previous lesson, since they are descriptions of pictures.

Procedure: Introduce these excerpts by telling the class to look for *levels* of perception or sense experiences. Have these writers followed the same steps the class discovered in the experiment? Does the writer begin with a general classification and narrow it, then add details?

In order to keep the class together the model might be read aloud by the teacher, the class following copies with their eyes; i.e. not simply listening.

A discussion with a sorting out of terms into columns on the board may follow the reading. Such a chart should resemble the one given below. However, the teacher should understand that if the class does not arrive at the findings of this chart or a reasonable approximation, they certainly can be pointed out didactically to keep lesson within class period or attention span.

"A Religious Masterpiece"

"The little painting . . . was a masterpiece . . . ." to

". . . .his whole body in a convulsion of despair."

The complete model will be found on p. 118 of Rembrandt by Gladys Schmitt (New York: Random House, 1961).

NOTE: The painting referred to in the model is "Judas Returning the Thirty Pieces of Silver" by Rembrandt.

If the pupils' recitation offers a sorting out of terms nearly like the following, they have applied the lesson.

General Terms or Classification	More Specific or Sub-classification	More Detailed or Individualization
painting	little	
	masterpiece	
	blue robe	Temple dignitary
	gold-embroidered mantle	of the high priest
	the sacred books	
	the rich cover	of the table
	the thirty pieces of silver	
beautiful		
background		
		Judas
		soul-chilling
		down on his knees
		his clothes torn
		face and arm contorted
		his whole body in a convulsion of despair

NOTE: The teacher may wish to continue a class reading and recitation for analysis using the following models, or they may be used as individual desk exercises, following the procedure given for the first model.

"The Plowman"

"The most conspicuous figure . . . ." to ". . . .lost in the picture's detailed patterns."

The complete model will be found on p. 22 of Metropolitan Seminars in Art, Portfolio 7 by John Canaday (New York: Metropolitan Museum of Art, 1958).

NOTE: The painting described in the model is "The Fall of Icarus" by Pieter Bruegel the Elder.

The following chart is given for convenience in checking. Of course, not every word or phrase is included in the charting for this stage of their understanding.

General Terms or Classification	More Specific or Sub-classification	More Detailed or Individualization
figure	plowman	most conspicuous
		his head bent toward the soil
	shepherd tends flock	beyond him
		looking up with mild curiosity
land- and seascape	of intricate beauty	
move	ships	
	across the water	
	cove	below the plowman
	is setting sail	a particularly elaborate one
		Icarus
	our subject	small legs
		is just disappearing
		very small splash
	detailed pattern	

If the class' response has been similar to the above results, the pupils are achieving the lesson's purpose.

In the following poem W.H. Auden also describes the same painting with emotional interpretation. It may interest the pupils to read it after doing the exercise for the prose passage. The teacher may want to point out that the terms implying emotion, either heightened or surpassed, serve to specify a more general idea, thus making the interpretation vivid and more meaningful to the reader.

"Something Amazing"

"In Brueghel's _Icarus_, for instance: . . ." to ". . .Had somewhere to get to and sailed calmly on."

The complete model will be found in the poem, "Musee des Beaux Arts" by W. H. Auden, in _The Collected Poetry of W. H. Auden_ (New York: Random House, 1945).

General Classification	Emotional Specification
turns away	quite leisurely
cry	disaster
	forsaken
	not an important failure
sun shone	as it had to
something	amazing
sailed	calmly

(Duplicate reference of that appearing on p. 32*)

Introductory Lesson C

Classification

Objectives:

1. To introduce students to the meaning of term classification.
2. To illustrate the difference between primary and secondary classifying details or traits of objects.
3. To show students the importance of careful, accurate observation in determining the traits of an object to be used in describing it.

Note to teacher:

In this lesson students are introduced to the operations that are involved in the classification of objects. Students will be asked to observe and analyze various objects. They will be asked to pick out significant details, chiefly those which are common to the objects.

You will notice that students will mention chiefly details of size, shape, color, location, and so forth. If possible you should try to lead them back from such details, which are here called secondary, to the details or traits which define the general class of the object. Red books are different from green books; large books are different from small books; books on the table are different from books on the desk.

$$\left.\begin{array}{l}\text{Red - green}\\ \text{Large - small}\\ \text{On the table - on the desk}\end{array}\right\rangle \begin{array}{c}\text{Secondary details}\\ \text{or traits}\end{array}$$

Ideally some or several students should see that such traits as redness - greenness, largeness-smallness, being on the table-being on the desk are shared by other kinds of things. Apples, pencils, letters, dishes, and many other sorts of things have color, size, location, and other similar traits.

If this idea can be established, then it may be possible to ask (or to get a student to ask) what traits are specific to books. What traits must an object have to allow us to refer to it with the word book? These essential traits are the ones here called primary.

Do not feel that the point must be pushed for at this time. It is taken up again in Lesson I.

Procedure:

1. Have ready two or three red books, an equal number of green and blue books, several red and green apples, some blue plums, and so forth. Or use things in the classroom that strike your fancy. The point is that the objects of different kinds should share some common secondary traits. Display the objects on your desk or along the chalk ledge, in random order.
2. Ask children what they see. If the first answer is simply "Books""Fruit" or "Plums and Apples," ask what kind of books, what kinds of fruit, or what kinds of plums and apples. Presumably the children will reply with the colors of the various objects, since, under the circumstances, color ought to be the most conspicuous trait.
4. Now ask what else the children see, or what they can tell you about the different kinds; i.e. the red books, the green

apples. Make sure that students understand that you are asking for qualities common to one kind of object--common to all the red books, all the green apples.

Most likely size will be the next trait mentioned. But some children may try to discriminate among the colors according to tone or hue; others will mention quite particular details, such as tears or spots on book covers, or wormholes in apples. Accept such answers but ask students to hold them aside for a while. (These are *individual*izing--not *class*ifying--details; they will be taken up in the following lesson.)

It may be that the red apples will be larger than the green. The red apples also may have smoother or shinier skins than the green apples. And they may be sweeter.

5. The results may be put on the board for recording in the students' notebooks.

Red apples	Green apples
large	small
smooth	rough
sweet	not-sweet

6. Point out that for the purposes of this exercise, *red apples* and *green apples* are classes of the apples we can see. And what we are saying is that of the apples in front of us, *all* the red ones are larger, smoother, and sweeter than all the green ones. In other words, for the purposes of this exercise, largeness, smoothness, sweetness are *general* qualities common to all the red apples, just as smallness, roughness, and un-sweetness are *general* qualities common to all the green apples.

7. Repeat the operation with the books and whatever other objects you have displayed. Point out that the books also have color, size, texture, perhaps odor; the other fruits will also have these qualities.

8. Now is the time to try to introduce the idea of the primary qualities, those which, taken together, constitute the definition of the object.

   Point out that size, shape, color, and so forth were useful in distinguishing one kind of book from another, one kind of apple from another. Ask how we know that the red things and the green things are both apples, both books.

   This is a rather hard question. It may confuse the children, make them uncertain. Do not be disturbed. Confusion is often the beginning of learning. Try not to lead the children with encouragement or premature explanations. Let them have the experience of discovery.

9. Each student should record in his class notebook the definitions for "classify" and "classification" and the other facts about these words pertinent to the course in composition. Be sure that the student understands (and writes down) that classification is the process by which the extrinsic (or outward) qualities of an object are determined through observation so that its description will be clear, accurate, and precise.

   The final lists on the books should also be copied for reference. If lists on other objects were discussed and written on board, they too should be copied.

Writing activity:

Choose one from each of the three groups of objects used and write a short description of each article. (three or four sentences) Use the lists compiled in class as a basis for your description.

Introductory Lesson C

Models for Discussion

Note to teacher:

Both of the models use individualizing as well as classifying details. In this lesson, however, we shall be emphasizing only the latter. In the following lesson the same models will be used to show (1) the individualizing details and (2) the fact that most descriptions use both.

Procedure:

1. Pass out the copies of the models to the class. Read aloud as they follow.
2. Ask them what kind of writing they would call this. When they understand that it is description, ask them to pick out the classifying details. The list would include sixteen years old, six feet three, moccasins, red wrists, felt hat, mop of sandy hair. If any other details are mentioned explain that we will discuss those in a day or so.

"Quite a Sight"

"When Bill Wingate made . . ." to " . . . little felt hat perched on his mop of sandy hair."

The complete model will be found in the story "The Crooked Arm," in Will to Win and Other Stories by Stephen W. Meader (New York: Harcourt, 1936 [now called Harcourt, Brace & World, Inc.]).

Note to teacher:

This model may be used in the same manner as the one from "The Crooked Arm." Classifying details should include German, Hanoverian type, six feet tall, well-proportioned, erect carriage, domical head, full, clean-shaven face, thick lips, etc.

When using this model, be sure that all words and terms are understood: Hanoverian, well-proportioned, carriage, domical, beetling, bottle nose.

"Not Always the Life of the Party"

"Her father, Henri List, . . ." to ". . . .gray eyes, beetling brows, and bottle-nose."

The complete model will be found on p. 11 of *The Autobiography of an Idea* by Louis H. Sullivan (New York: Press of the American Institute of Architects, Inc., 1924).

Introductory Lesson D

Individualization

Objectives:

1. Pupils learn the meaning of the term "individualization" as a means of description in this course.
2. Pupils learn the difference between the terms "classification" and "individualization."

Note to teacher:

This is an introductory lesson on individualization in description. In a previous lesson students learned that classification of an object refers to picking out its specific qualities of an extrinsic nature. In individualization the intrinsic qualities of the object are searched out. Since both terms are used almost from the beginning of these lessons, it is necessary that the students have some understanding of the meaning of each and of the differences they imply. In Lesson VII a much more complete analysis of individualization and its use is presented. It is hoped, however, that by introducing the term early in the course the students will become familiar with it so that they will understand it when it is used; this familiarity should also serve as a more meaningful basis for the more intensive lessons when they are presented.

The emphasis in this lesson should be on the intrinsic or unique qualities of objects as they are determined by pupils' observation.

Procedure:

1. Have ready for display several groups of objects. (It might be well to use the same ones which were used in the lesson on classification--the books, apples, etc.) Introduce the lesson to the class in the following manner: Of course you recognize these objects as the ones we used the other day (or whenever) in our lesson on classification. We know that the classifying detail of an object refers to its specific qualities--its outward or extrinsic qualities. We made lists of those qualities and you used them in a description which you wrote and many of them were well done. Some of you, if you remember, mentioned some details which I asked you to hold aside for the time being. Do any of you remember what some of them were? (As they recall such details as the torn cover and the ink stain write them on the board.)
2. Why do you suppose I did not include those in our lists on classification? Why are these details different from those we did include? (At this point it might be well to review the lists from the students' notebooks.) Why, for example, is the size and shape of this textbook listed as a classifying detail and not the torn cover? or the ink stain? (You will probably need to go through many examples before they begin to see the difference. It would be well to have many objects which are already in the classroom to use, such as a vase with a crack in it, or a desk badly marked up, a flickering light, a wastebasket with a dent in it etc. The answer you are seeking of course is that these details were

not included in the lists on classification because these details are peculiar to one particular object--that they are what make the object unique or one of a kind--they are, one might say intrinsic to that particular object.

3. When the class seems to have the idea take one object, the textbook, and ask for all of the unique details which they can observe. List on board. Such things as scratched initials on the cover, the broken back and missing spines, the ink smudges, the well-worn cover etc. are what you are after.
4. Now let them list the unique qualities of an apple or some other object on a piece of paper. After a few minutes list their observations on board. Discuss these to be sure each is a unique detail and see that all which are quite plain are included. Point out that these details make each object different from any other similiar object; that these details make it unique--they make it individual.
5. Discuss the meaning of "individual" and "individualization" and bring out the fact that when we individualize an object we look for those personal qualities which make it unique from all others of its kind. Point out also that both classifying details and individualizing details are important in the description of objects.
6. Final lists from board and definitions should be copied in class notebooks. Also have them copy all other facts which are necessary to a clear understanding of these terms.

Writing activity:

Choose five objects in the classroom or from home. (You may wish to designate specific objects. In any event they should be actual objects rather individual in appearance: a purse, a sweater, etc. List in one column classifying details and in a second column individualizing details.

Introductory Lesson D

Models for Discussion

Procedure:

1. Pass out copies of the model to each student. They will recognize it as the same one used in the previous lesson, but point out that more has been added. Read aloud again and be sure all words and phrases are understood: grotesque length, outlandish costume.
2. Then you might say something like this: We have already discussed the classifying details in this description, such things as age, height, hat, hair etc., but I am sure many of you are already recognizing that there are many individualizing details as well. Who can mention one? (List on board as they are given: rattling down from the mountain in an unbelievably ancient flivver, ambled up the steps, hat perched, it [grin] was so wide and friendly, grotesque length, outlandish costume, Bill Wingate.)
3. Ask how these differ from our first list. What you want is for the class to realize that the classifying details give us an outward picture of any number of boys, but it is by means of the individualizing details that this one particular boy becomes an individual. Point out that good descriptions invariably use both.

In using the second model (Autobiography of an Idea) ask if there are any individualizing details in it. Perhaps the only two would be beetling brows and bottle nose. (Refer to page 43* for this model.)

"His Grin"

"When Bill Wingate made his first . . ." to ". . .students who stood staring as he approached."

The complete model will be found in "The Crooked Arm" from Will to Win and Other Stories by Stephen W. Meader (New York: Harcourt, 1936 [now Harcourt, Brace & World, Inc.]).

Lesson I

Classification

Objectives:

1. Pupils practice observation of similar individual objects to discover the common qualities which make them members of one class, and allow the items to be named by one word. In other words, they are learning (1) the qualities signified by a term (the "intension" of a term) and (2) the objects referred to by a term (the "extension" of a term).
2. Pupils learn meaning of classify and define.

Note to teacher:

The lesson requires pupils to consult dictionaries, and some points about characteristics of dictionaries are made. Such work is for review of past learning experiences.

Exercise A

The Meaning of Classification

Note to teacher:

The emphasis in this lesson should be on the pupils' observation and analysis of the objects they are shown. With the analysis of the objects, students should have experience in recognizing common qualities of the objects and understand that these common qualities make it possible to sort out and place the objects in sets or groups, thereby classifying the objects. In this exercise, books are used because they are convenient for the teacher; other objects may be used in addition to the books, if the teacher wants to reinforce the experiences of observation and analysis.

This lesson is a repetition and development of Introductory Lesson A. Books are used again to reinforce learning about the difference between primary and secondary details and traits. Some reference to the Introductory Lesson should be made.

Procedure:

1. Choose a book that won't be readily recognizable, hold it up, and ask the class "What is this?" Make sure that you can get the response book. It doesn't matter if there is a qualifier of size or color. What you don't want is answers like geometry or history.
2. Show students other books: e.g., a dictionary, a volume of an encyclopedia, a notebook, a bankbook, checkbook--books of different sizes, colors, kinds of binding, ways of opening (e.g., from bottom rather than right side).

Ask how such various kinds of objects can be called by the same word book.

The quick answer might be that they all do the same thing. Ask what do they do? What does a checkbook do that is like what a dictionary does? (Reproduces words.)

Another answer might be that books all have the same "things." Ask what books have in common. If students mention title, author, index, ask who the author of the encyclopedia is, of the checkbook. The questions are deceptive, for there are authors of the encyclopedia, and in a sense the check-writer may be thought of as an author. If students point these facts out, encourage them by accepting their comments. But then ask someone to look up author. How many kinds of books can be said to have authors? Is there some class of people which will include authors and at the same time take in all or most of the kinds of books? The best answer might be "people who write." ("Writers" is too close to "authors" to use here. "People who write" includes more individuals than "writers.")

NOTE: The above suggestion for discussion involves movement from relatively specific ("authors") to relatively general ("people who write.") The relationship should be pointed out to students. And they should see that the purpose of the discussion was to get a general term that would cover many instances. People may write for many purposes besides the creative ones implied in author. Hence the discussion should lead students back to the notion that books are somehow connected with the reproduction of words in the most general sense.

Eventually students should reach the following as the common qualities of the books they have been examining.

Material: paper (or similar materials that can be cut in *sheets); various materials to form covers*

Construction: paper in sheets

glued or stitched at left

enclosed in covers

Function: reproduction of words in print or handwriting

Conclusion:

A dictionary definition summarizes the common qualities or characteristics of objects. This conclusion should be written on board for pupils to copy in their notebooks.

Exercise B

Note to teacher:

The purpose of the exercise is to continue pupils' practicing observation by asking them to find ways of including in class books various objects which do not have all qualities arrived at in Exercise A, but which are called books, and to find ways of excluding objects which have most, though perhaps not all, qualities arrived at in Exercise A, and which are yet not called books.

Procedure:

1. Ask students to think about such things as a book of matches, a book of stamps, "book" in the sense of a bookmaker's business and activity. If they are old enough and might be expected to have the foundation in experience, ask about the "book" in a card game.

   How can those things be books?

2. Hold up a magazine or a newspaper. Point out that these have most of the qualities of books as defined. They are made of paper, reproduce words, and are bound or folded at the left. Ask the students: Why aren't they books? Are they?

NOTE: The primary meaning of magazine is "a storehouse." Ask the students: how does it come to refer to a thing like Mad, Time, Truth, Popular Mechanics, the school magazine, etc.

Technically this is an example of specification (narrowing) of meaning: the magazine is a special kind of storehouse, one that contains or "stores" various kinds of stories and articles--or a "storehouse of information." As a matter of fact magazine in the sense of a physical storehouse is now practically limited to military usage--a military supply depot or the supply chamber of a gun.

Other examples of specification:

meat: all food → flesh food

starve: die → die for lack of food

knave: boy → rascal

deer: animal → a hoofed, cud-chewing and antlered animal, especially the smaller species of the family

liquor: something fluid → distilled alcoholic beverage

Conclusion:

Classification clarifies meaning and aids in understanding by specifying or narrowing the meaning of a word.

Have students copy this conclusion in their notebooks.

Exercise C

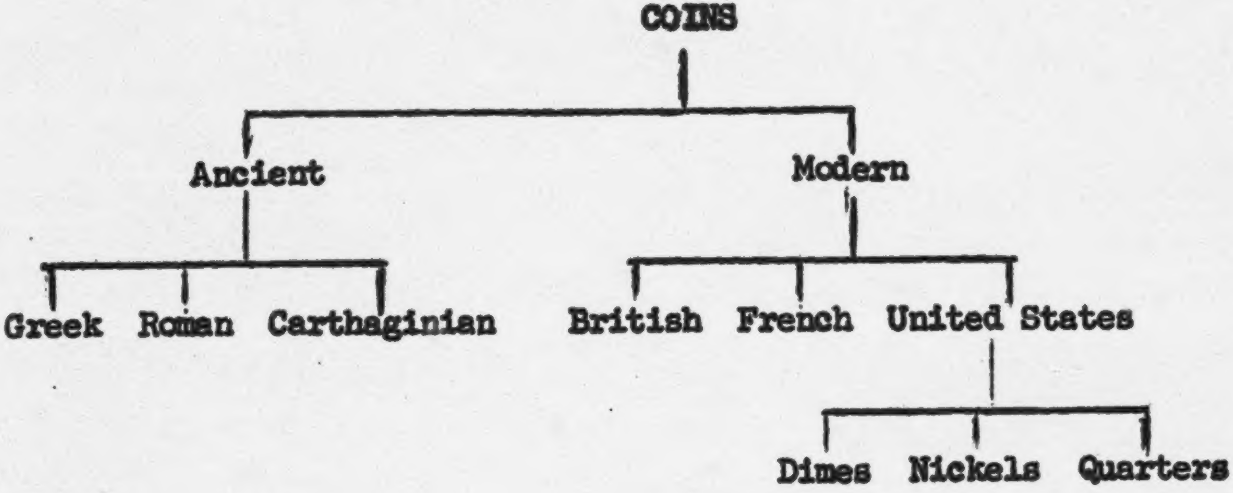
Objective:

The purpose of this exercise is to continue students' experience in classification and to point out that "observation" may be through recall. Students should understand that details gathered by observation are stored in memory (or notes) and can then be drawn upon for writing.

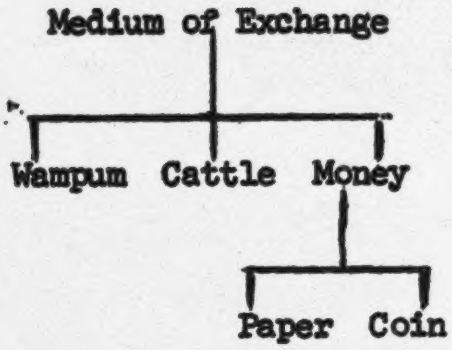
Note to teacher:

The process of classification may be illustrated to the class by the teacher referring to a coin collection as an example. The collector sorts out the coins according to common characteristics which he observes. One basis for classification could be the country of origin: United States, France, Germany, etc. Other bases for classification could be date, value, material.

Classification of Coins


COINS
Ancient
Modern
Greek
Roman
Carthaginian
British
French
United States
Dimes
Nickels
Quarters

NOTE: Coins can also be treated as a sub-class of larger classes.



After students have discussed the classification of coins, the teacher could mention classification of stamps, materials, in libraries, and the scientific classification of plants and animals.

Procedure:

The teacher should write the word vehicle on the board and tell the students that this general term can be used to classify a large number of objects. Students and teacher should have a discussion to arrive at a definition of the general word vehicle (a carrier of goods and passengers), and determine what characteristics an object must have to be classified as a vehicle.

The students should be asked to name all of the objects they can recall that have the common qualities of vehicle, and the teacher should write names of the objects on the board.

If the teacher wants to extend the students' vocabulary, other meanings of the word vehicle may be found in the dictionary:

--inert liquid in medical compound
--carrier of infection
--artistic composition, etc.

NOTE: All have some suggestion of "carrying."

Students may continue working with the classification of objects, using the following general class words:

music	container
footwear	boat
lamp	game
plant	plate

Suggested activities:

Students who have collections of coins, stamps, dolls or models could be encouraged to classify objects in their collections and bring the collections to class. The emphasis should be on classification, possibly with the teacher's help, and not on the random showing of possessions.

The teacher could prepare a group of objects for class use, possibly a stack of postcards. A small group of students could observe the cards, decide a basis for classification, classify, and report to class. The cards could be re-shuffled and passed to another group of students to see if they could find common qualities that would allow the cards to be classified on a different basis. The process could continue until ideas have been exhausted.

Possible bases for classification:

--color or black and white

--places where cards were mailed

--landscape or buildings, etc.

Notebook work:

1. List the following general terms on the board.

convertible	present	cake
grade	ice-cream	conference

Ask students to select two terms and to write the best definition of each selected term that they can. The teacher should stress that the students' definition is to show that the term applies to a class of objects, not to one specific, individual object within the classification. Two or three sentences may be used to write each definition.

After definitions have been written by the students, some of them should be read, written on the board and evaluated. After students have expressed their own ideas, consult the dictionary for comparison. Papers written by the students should be collected by the teacher and evaluated for clarity of meaning. Encouraging comments should be made at all costs.

2. The following material should be put on the board or duplicated so each student has a copy he can follow. This will be an exercise in determining why objects do not fit into a given classification.

Classifying word   Objects classified

1. tool: rake, candy, saw, hammer
2. car: Chevrolet, Boeing 707, Olds 98, Cadillac
3. clothing: sweater, shoes, coat, balloon
4. tree: violet, elm, maple, pine
5. person: boy, girl, mouse, man
6. author: Mark Twain, Perry Mason, Edgar Allen Poe, Jack London
7. weapon: gun, sword, spear, feather

(Please see the following page for directions.)

Instructions to students:

In each group of words given above there is one object which does not fit into the classification given at the beginning of each group. Find the object that does not fit into the classification and write it on paper. Explain what common qualities are lacking in the object, making it impossible to classify it as given.

Conclusion:

Words used to classify large groups of objects are very general in their meaning; words used for objects classified become less general. Have students copy the above conclusion in their notebooks.

Writing Activity #1

A. This is an exercise in classification. Sort out and arrange objects listed below into general classes or groups of objects with common qualities. After you have the groups in order, give each one a name with the best general word you can find to cover all the objects in the group. Examples:

Deer Dogs Tigers
Lions Cats Mice 〉 are all ANIMALS
Elephants Rats Cows

Objects for Classification

1. apartment
2. Time
3. party
4. Popular Mechanics
5. Canada
6. bread
7. theatre
8. Life
9. Egypt
10. steak
11. hospital
12. circus
13. Germany
14. pie
15. Look
16. festival
17. Holiday
18. fair
19. milk
20. temple
21. Japan
22. cookie
23. picnic
24. garage
25. Brazil
26. Reader's Digest
27. India
28. church
29. carnival
30. apple

After you have the groups established and named, try to find sub-groups within the larger ones. Examples:

Dogs, Cats, and Cows are Domestic Animals

Lions, Tigers, Deer and Elephants are Wild Animals

Lions, Tigers and Elephants are Tropical Animals

Rats and Mice are Vermin (or Rodents)

Lions, Tigers, and Cats are Felines (or Cats)

Procedure:

Write on the board all general words used by the students to name groups of objects given in the list. Discussion of the classifying words should establish definitions of these words and emphasize common qualities of objects that fit into the groups. Students' classifications should be put on the board and the basis for grouping should be verified.

Example: A general classification that could be used for one group of objects is *building*, which is defined as: "A constructed edifice designed to stand more or less permanently, covering a space of land, usually covered by a roof and more or less completely enclosed by walls, serving as a dwelling, storehouse, factory, shelter for animals, or other useful structure . . .".

Garage may be classified as a building because it has the following qualities common to buildings: constructed edifice, stands permanently, covers space, is covered and enclosed, shelters, and is a useful structure.

Note to teacher:

Suggested classification of objects:

Fun	Country
circus	Japan
picnic	India
party	Egypt
fair	Germany
festival	Brazil
carnival	Canada

Buildings	Magazine	Food
apartment	Reader's Digest	apple
garage	Look	steak
hospital	Time	pie
church	Holiday	cookie
temple	Life	bread
theatre	Popular Mechanics	milk

Suggested sub-classifications:

church, temple, theatre are public gathering places

garage, apartment are housing

picnic, party are private entertainment

circus, fair, festival, carnival are public entertainment or performances

pie, cookie, bread are baked food

pie, cookie are dessert food (apple may go here too)

Look, Life are picture magazines

Look, Life, Time are general affairs magazines

B. This is also an exercise in classification. But in addition students are asked to write summaries of their classifying work, using full sentences.

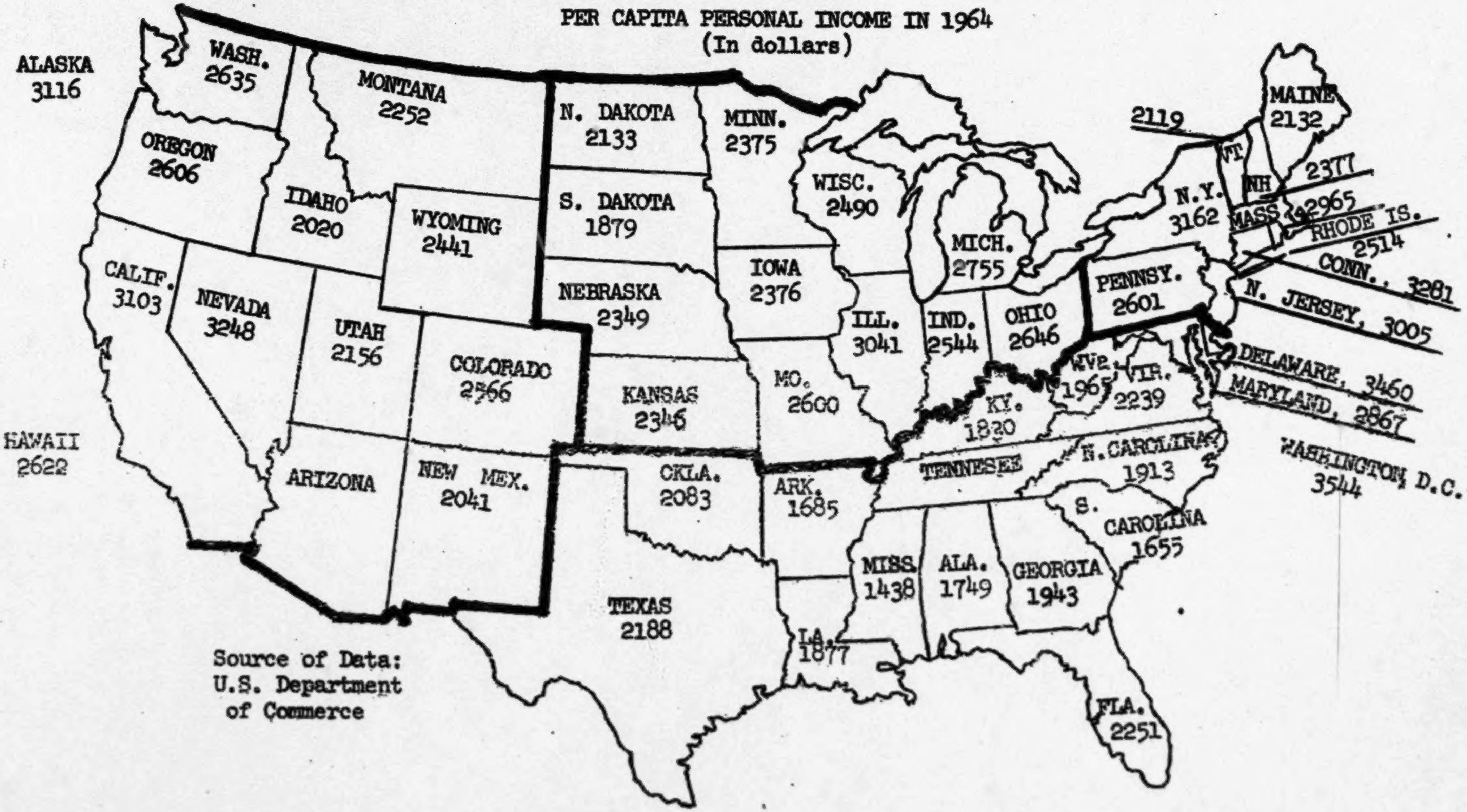
1) Ask students to study the map (see next page) carefully and classify the 50 states and the District of Columbia according to the headings used in the following chart. (The chart below is filled in for the convenience of the teacher.)

Classification According to Size of Income			
Over $3000	$2500-3000	$2000-2500	$1000-2000
Column listings are from highest to lowest.			
Washington, D.C.	Massachusetts	Wisconsin	West Virginia
Delaware	Maryland	Wyoming	Georgia
Connecticut	Michigan	New Hampshire	North Carolina
Nevada	Ohio	Iowa	South Dakota
New York	Washington	Minnesota	Louisiana
Alaska	Hawaii	Nebraska	Tennessee
California	Oregon	Kansas	Kentucky
Illinois	Pennsylvania	Montana	Alabama
New Jersey	Missouri	Florida	Arkansas
	Colorado	Virginia	South Carolina
	Indiana	Arizona	Mississippi
	Rhode Island	Texas	
		Utah	
		North Dakota	
		Maine	
		Vermont	
		Oklahoma	
		New Mexico	
		Idaho	

2) Ask students to then classify the 50 states and the District of Columbia according to income within each of the four geographical areas outlined on the map: West, North Central, Northeast, and South. (Chart is complete for convenience of the teacher. See page 63*c.)

NOTE: The exercise is continued on page 63*d.

PER CAPITA PERSONAL INCOME IN 1964
(In dollars)


ALASKA
3116
WASH.
2635
MONTANA
2252
N. DAKOTA
2133
MINN.
2375
OREGON
2606
IDAHO
2020
WYOMING
2441
S. DAKOTA
1879
WISC.
2490
MICH.
2755
CALIF.
3103
NEVADA
3248
UTAH
2156
NEBRASKA
2349
IOWA
2376
ILL.
3041
IND.
2544
OHIO
2646
PENNSY.
2601
N.Y.
3162
VT.
2119
NH
2377
MAINE
2132
MASS.
2965
RHODE IS.
2514
CONN., 3281
N. JERSEY, 3005
DELAWARE, 3460
MARYLAND, 2867
WASHINGTON, D.C.
3544
COLORADO
2566
KANSAS
2346
MO.
2600
KY.
1820
W.Va.
1965
VIR.
2239
HAWAII
2622
ARIZONA
NEW MEX.
2041
OKLA.
2083
ARK.
1685
TENNESSEE
N.CAROLINA
1913
S.
CAROLINA
1655
TEXAS
2188
LA.
1877
MISS.
1438
ALA.
1749
GEORGIA
1943
FLA.
2251

Source of Data:
U.S. Department
of Commerce

Classification According to Income within Four Geographical Regions

Column listings are from highes to lowest.

	Over $3000	$2500-3000	$2000-2500	$1000-2000
WEST	Nevada Alaska California	Washington Oregon Hawaii Colorado	Wyoming Montana Arizona Utah New Mexico Idaho	
N. CENTRAL	Illinois	Michigan Ohio Missouri Indiana Nebraska Kansas North Dakota	Wisconsin Iowa Minnesota	South Dakota
N. EAST	Connecticut New York New Jersey	Massachusetts Pennsylvania Rhode Island	New Hampshire Maine Vermont	
SOUTH	Washington D.C. Delaware	Maryland	Florida Virginia Texas Oklahoma	West Virginia Georgia North Carolina Louisiana Tennessee Kentucky Alabama South Carolina Arkansas Mississippi

3) Have students write a short summary of the general facts turned up by their classifications. For example:

> There are eight states (plus the District of Columbia) with per capita personal incomes of more than $3000. All of them except Delaware and the District are Northern states. Except for Alaska and Nevada, and perhaps Delaware, the eight states are predominantly industrial rather than agricultural.

With some students (or classes) it may be necessary to limit the summaries to portions of the classifications. That is, ask what they can say about states with incomes over $3000, or what they can say about states in the geographical region--South.

Lesson II

Exercises in Classifying

Objectives:

1. Pupils practice narrowing and expanding classification of objects; that is, practice arranging words in order from general to specific.
2. Pupils learn importance of detailed observation.

Note to teacher:

Lesson II has two parts:

(1) Several oral exercises to strengthen students' understanding of difference between general and specific.

(2) Two passages from literary works. The first illustrates movement from general to specific; the second, the contrary movement from specific to general. The passages are introduced to make a connection between writing and the principles that are being studied and analyzed, to show students how writers make topics clear and vivid by using a system of classifying and individualizing. The first, "A Time to Leave," illustrates shifting from general to specific; the second, "School Days," the opposite steps from specific to general.

Once the pupils recognize that such systems are used, and that acquiring the skill may be useful, they are given oral and written exercises for practice. Suggestions for assigning a brief written piece are also made to give pupils opportunity for a trial run.

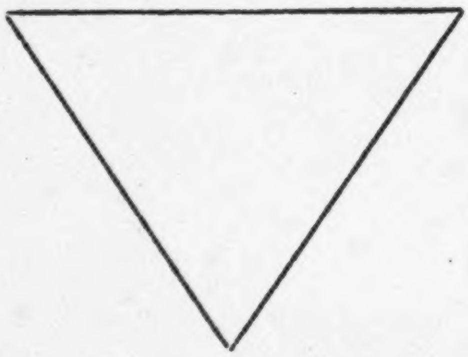
Exercise A

Note to teacher:

These exercises are planned for oral work. The purpose is to show the students that classification of an object involves narrowing and expanding, i.e., arranging words in order from general to specific or from specific to general.

Procedure:

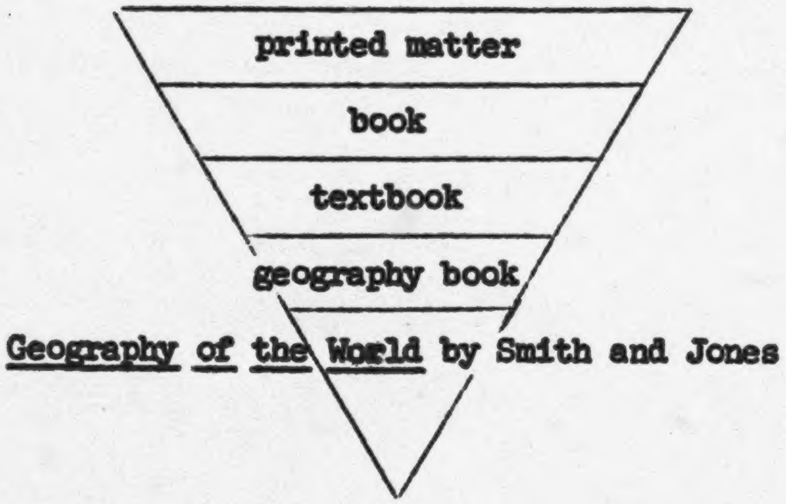
1. In a class discussion ask students to explain how printed matter is both similar to and different from book.
2. They should see that their similarity is in general classification, but that one class--printed matter--is more general than the other--book. Suggest to them that the second classification is a narrowing of the first. Repeat with other objects and classifications: e.g., animal-cow, light-lamp, utensil-pan, etc.
3. On the board draw a large, inverted pyramid. Leave room to the right for a list.



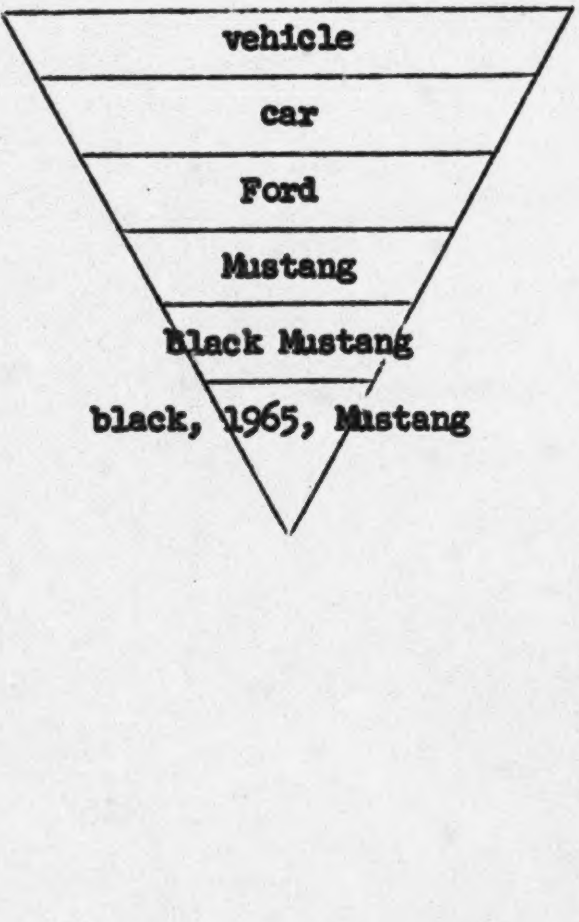
4. Explain that this pyramid suggests the relationship among the terms used in classifying objects, that the top represents the broadest kind of classification; the bottom, the narrowest.

For example, one would place *printed matter* rather near the top, for it is difficult to imagine a more general classification to include it. On the other hand, "a book called *Geography of the World* by Smith and Jones" is a much narrower classification and therefore would be placed much lower.

5. Ask your students to try to fill in the pyramid, to think of continuing narrower classifications down from *printed matter*. Have them do the work on scratch paper, while you walk about the room helping individuals who do not understand what they are to do. When all of the students have finished, select one student's work and put it on the board, discussing additions or deletions as you proceed. Such a list might be:



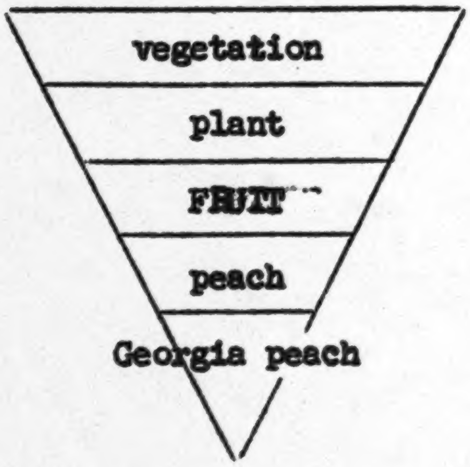
6. The reverse procedure may be used, with movement from the more specific to a general classification. For example, the movement might be from *Black 1965 Mustang* to "vehicle." Students may work with this example and discuss their work. The pyramid could be worked out as follows:


vehicle
car
Ford
Mustang
Black Mustang
black, 1965, Mustang

Exercise B

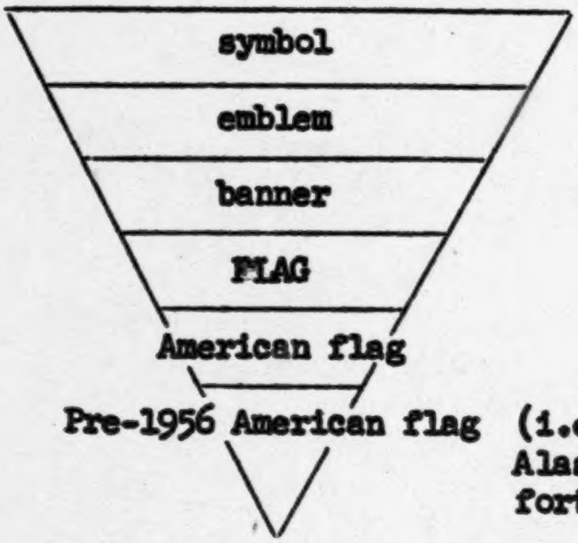
Note to teacher:

The teacher will note that each word for this exercise will be placed at the point on the pyramid between the base (general) and apex (specific). Students must think of both more general words and classes and more specific classes or objects. During class discussion earlier in this lesson, students have had experience classifying from general to specific and the reverse, but it should be noted that this is the first classifying in both directions on the same pyramid using one given object. To clarify meaning during the assignment period the teacher may use the following example:



The word fruit can move to the more general by adding the classification of plant, and increase the generality by adding vegetation, which could be the base of the pyramid. The same object fruit can become more specific with the narrowing of meaning that comes with peach and more specific when Georgia peach appears at the point of the pyramid.

Words for written work can be dictated to the class or written on the board. While students are working individually, the teacher should give help where needed. An example of a possible result is given:



(i.e. before admission of Alaska and Hawaii, having forty-eight stars)

When written work has been completed, some student work can be used for evaluation with the class participating in the discussion. Students should be allowed to revise their work if the discussion and evaluation period leads them to feel that revision is needed. Final work should be kept in notebooks.

Instructions to students:

Make a pyramid for each object given below. Think of some classifications for each object that are more general, and write the classifications near the base of the pyramid, placing the most general classification on the base. Now, think of some more narrow classifications for each object and write them in the more narrow part of the pyramid. The most specific classification will be written at the apex of the pyramid. All of the objects given below should appear on the pyramids at some point between the most specific and most general classifications used.

A.

1. flag	5. vegetable
2. bookcase	6. suitcase
3. bracelet	7. circus
4. box	8. dog

B.

1. sweater	4. pan
2. hammer	5. restaurant
3. raincoat	

Exercise C

Note to teacher:

"A Time to Leave," through analysis, yields a pattern of going from the general to the specific by giving explanations. It may be noted that the tactile (sense of touch) sensory expressions lend vividness, and the abstract (or idea) terms serve to individualize* the general classification of the term "mule." This model and its analysis will serve as a springboard to the exercises the pupils will do to build skill in recognizing and using general and specific terms.

Procedure:

1. Distribute copies of the model with introductory remarks that the pupils are to read the paragraph first, then reread to find (a) the most general term given for this boy's pet (b) the classifications, i.e., the modifications of the most general terms that describe, but do not individualize, (c) the individualizations, i.e., modifiers which explain how the boy felt about this pet. While the pupils are reading, put these terms on the board in skeletal outline positions. Then direct a recitation which will complete such an outline. (See the following outline.) Point out to the class the pattern of classifications and individualizations, or ask the question,

---

*The topic of individualization is not treated in detail until Lesson VII, but there seems to be no great reason to ignore examples of individualization until that lesson is reached.

"What lesson do we learn from this outline?"

I. Mule
    A. Classifications
        1. colt
        2. little
        3. It has the softest, mousy gray nose a boy ever rubbed.
    B. Individualizations
        1. the only kind of company
        2. the best pet
        3. has something honest and plain about it
            a. no airs
            b. not put on

"A Time to Leave"

"Grandma Lucy didn't know it, . . ." to ". . .nose a boy ever rubbed."

The complete model will be found in the selection, "Out of the Heart," by Mark Hager, p. 2 of Adventures for Readers, Book I (Anthology) (New York: Harcourt, Brace & World Inc.).

Conclusion:

Direct pupils to copy the outline. Then ask them to summarize orally what has been learned from this analysis. This summary should also be written on board for pupils to copy. Such a summary or conclusion might be as follows:

To explain clearly to a reader, the writer may use a general term first, then narrow the meaning by giving specific classifications and specific individualizing characteristics.

Exercise D

Note to teacher:

"School Days" exemplifies a pattern of description which builds from relatively specific details to a general term, the reverse of the order that has been emphasized. The classification is done by a variety of sensory impressions and action words which begin the description and continue throughout the passage, ending in a general class term (mother bird), and explaining a general action word (ran).

Procedure:

Distribute copies of "School Days" to the class with directions to follow as you read it aloud.

"School Days"

"Just as I reached the edge . . ." to ". . .the mother bird disappeared."

The complete model will be found in the selection, "Animals Go to School," by Edwin Way Teale, p. 9 of Adventures for Readers, Book I (Anthology) (New York: Harcourt, Brace & World Inc.).

The selection originates from Teale"s book, The Lost Woods (New York: Dodd, Mead & Co., 1945).

Then tell them to reread to themselves looking for the words and phrases related to the general term, "bird," which they find in the last sentence. Also they are to look for other ways the author expressed the general term, "ran."

Place these two terms on the board for pupils to copy as headings of two lists which they may write as they reread.

When most have finished, call on various pupils to read their lists. Allow discussion on the completeness and correctness of lists read; pupils to fill in and/or correct own lists accordingly. Agreement may be made certain by copying the lists on the board.

The following is given for the teacher's convenience.

bird	ran
"a greyish form"	"scuttled"
"shrill, high crying, like the squealing of a pig"	
"The grey form"	"dodged
"While squealing continued"	"appeared and disappeared"
"--sudden, windy roaring of wings"	
"a whole brood of partly grown grouse"	"skimmed away--"
"squealing ceased"	
"the mother"	

When columns have been established, bring discussion to the identity of the headings of the columns as general terms, and the sub-items as specific individualization (for bird) or specific refinements (for ran). The pattern of the terms and phrases related to the "bird" should be pointed out as the reverse of the pattern that has been studied in previous exercises. Thus, the pyramid in the previous lesson may be shown on the board upright and the terms written alongside. Pupils are to copy this device, and agree on a conclusion to fix a lesson from this analysis and exercise in their minds.

Conclusion. Clear description should be written to include one, or relatively few, general terms which are modified by several specific individualizations and refinements.

Pupils should copy the conclusion in their notebooks for future use.

Writing Activity #2

Note to teacher:

The teacher may want to follow this analysis with the assignment of a brief piece of writing in which the pupils try out the use of sub-classes involving sensory impressions and action verbs stemming from a general term.

Some of the class probably will go ahead creatively with their own ideas, while others may need more structuring. For both groups, however, emphasis should be placed on making notes before writing, or at least on thinking. Use the note sheets as a chance to discuss specific details.

For less secure students, a number of general terms (see below) may be suggested from which they may choose a couple as the headings for two columns of more specific terms. They can then list terms of sub-classified level as notes for their piece of writing. The teacher should lend encouragement by praising even a very short list which shows a grasp of the idea. The next step, of course, is to make use of the lists in a brief piece of writing.

The so-called Run-On may result, but concern at this point is apt to choke off the flow of associated terms which is the main purpose of the lesson. So, evaluate the pieces by considering only whether the pupils use a general term and several relatively more specific ones involving sensory impressions and action words. It is not necessary that they follow the reverse pattern of the model.

The following suggested combinations may be put on the board as choices:

1. Squirrel---went
2. Mailman---came
3. Boy---sat
4. Girl---danced
5. Teacher---spoke

Lesson II*

Classifying Actions

Objectives:

In preceding lessons students have worked with words that refer to objects. They have had experiences with general words that classify objects, and with specific words that individualize objects--one step toward clarity in writing.

In this lesson emphasis is on action words and students are given oral and written exercises to help develop the following understandings:

1. Action words may be general and tell only what action is performed.
2. Action words may be specific and these can give a clear picture of how the action is performed. (NOTE: emphasis is on the selection of specific verbs to express clarity, and adverbs will not be used in this lesson.)
3. The progression of action words from general to specific and the reverse can be shown by pyramids similar to those used previously.
4. Specific action words allow the writer to express clearly and vividly what he observes and records for the reader.

Exercise A

Note to teacher:

The purpose of this lesson is to help students distinguish differences in the movement of people so that movement can be described accurately and vividly.

Procedure:

1. The teacher may ask the class to think how they walk home from school, or from the school bus, on report card day using such questions as:
   a. Do you race home because you are proud of your marks and want to show them to your parents?
   b. Or do you plod home, dragging your feet, because you are not pleased with your grades?

   How you walk or move tells a lot about how you feel. Descriptions of movement can put color and life into writing.

2. The teacher may write these sentences on the board and discuss the action words given.

He walked home.
He raced home.
He plodded home.

Discussion should bring out that the general word walked merely shows movement and tells nothing about the boy's feelings. The specific word raced shows the boy's eagerness to share his feeling of pleasure, and the specific word plodded shows something of the heavy thoughts of another boy who is hesitant to have his report card seen. It is possible to express a wide range of ideas by using specific motion words that have definite meanings in place of general words that merely show movement.

3. The teacher may ask the class to think of words that are more descriptive than walk. The class may find it helpful if the teacher suggests that these specific words express the speed or slowness of walk. Student responses can be written on the board in two columns, one for fast walking and one for slow.

FAST	SLOW
raced	plodded
sped	strolled
hurried	trudged
sprinted	dawdled
scooted	inched
scampered	staggered
dashed	hobbled
hastened	limped

Responses whould be discussed. It should be pointed out that from the general word walk the class has listed a number of words that are much more specific in what they tell about the general word walk. To express how the boy walked a specific action word is needed to state clearly what is observed in his action.

Note to teacher:

In this part of the lesson short writing models are used to emphasize the use of vivid, specific action words that describe movements of people. (The models appear on page 83*.)

Four Writing Models

1. The line beginning "The child wades...." from the poem, "Birth is Farewell" by Dilys Laing, which will be found on page 59 of Poems from a Cage, The Macmillan Poets Series (New York: The Macmillan Company, 1961).
2. The line beginning "Eighteen months..." from an original image written for the Curriculum Center by Robert Francis.
3. The line beginning "The farmer bent..." from the poem "The Blackbirds" by Gene Baro, which will be found in The New Yorker dated April 23, 1960.
4. The line beginning "The old house..." from the poem "Deserted" by Madison Cawein, which will be found on page 133 of Modern American Poetry, ed. Louis Untermeyer (5th rev. ed.) (New York: Harcourt, Brace & World).

Procedure:

1. The models should be written on the board by the teacher or duplicated.
2. To prepare for discussion the teacher should point out that the writing models describe specific movement under the general classification of walk, and ask the students to find these specific movement words as they read the models.
3. In the discussion period the teacher could ask what descriptive movement words are used to show actions of very young children.
   - a. Wade means that the young child moved slowly, that he was pushing against something, or that something was in his way.
   - b. Like a sailor is a group of words that shows a rolling gait, that the child swings a little from side to side like a sailor who is back on shore.

NOTE: The teacher should point out that words in the last two sentences show specific movements of men.

   - c. Bent shows how a man moves with the force of wind keeping him from standing straight.
   - d. The old man leans upon a staff because he is feeble and finds it difficult to support himself.

The exercise may be summarized by reviewing the words the class has used to give specific meaning for the general action word walk.

Notebook work:

Students should read the following sentences carefully and write words that show specific movement in each sentence. When written work is complete, the class can give words they used. Revision should be permitted after discussion and final work copied in notebooks.

a. The villain ________ from the scene of the crime.

b. The hobo ________ down the path.

c. The policeman ________ home after a long day on the beat.

d. The ice-skater ________over the ice.

Examples of responses:

a. stole, slunk, sneaked

b. sauntered, strolled, wandered

c. trudged, plodded, limped

d. flew, slid, glided

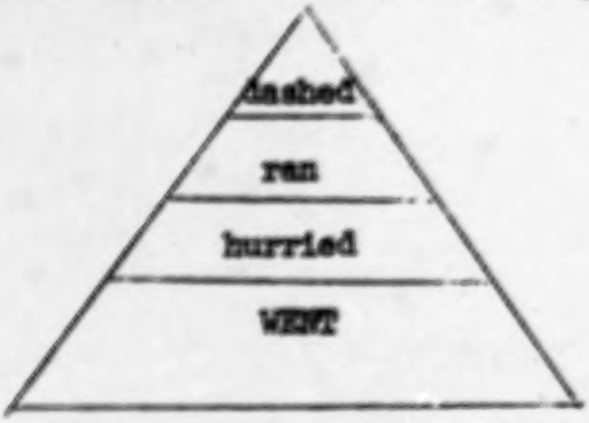
Exercise B

Note to teacher:

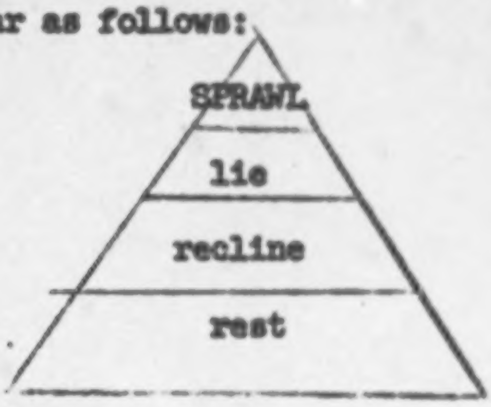
The purpose of this exercise is to show students that motion words may be classified form general to specific and in the reverse order of specific to general. Although motion words are more difficult to classify than objects, some are much more specific than others. Pyramids and charts will be used to illustrate classification.

Procedure:

1. Students should be told that this is an exercise in which the classification of motion words will be studied in a way similar to the classification of objects, studied prior to this exercise.
2. A pyramid should be drawn on the board and the word went written in the space that is used for a general classification. From the general word went students should think of words that show progressive movement to a specific term, dashed, that shows how someone went very rapidly to perform an errand. Work out the pyramid. Hurried is more specific than went; there is more speed expressed by ran; and the most specific movement is expressed by dashed.



3. Pyramids could be worked out by the class, or individually, using the general words given below. Some possible responses are given in parentheses.
   a. speak (say, answer, contradict)
   b. has (owns, possesses, treasures)
4. The word sprawl is specific in its meaning. Beginning with this word, work progressively toward a broad, general classification and show progression on a pyramid, which might appear as follows:



5. Additional practice may be given with the word, inspect, (peer, gaze, look.)

Notebook work:

The material for this lesson could be written on the board.

1) He _______ between you and me as we went down the hall.
2) He _______ when he remembered the funny incident at camp.
3) When he saw the accident, he _______ to get help.
4) After the football game, the players _____ to the locker room.
5) His books ______ when he dropped them in the hallway.
6) She _____ the piece of cake as soon as it was served to her.
7) She _______ her mother to give her permission to buy the sweater.
8) She _______ before the mirror as she admired her hair style.

Instructions
to students:

Write the most specific word that can be thought of to give a clear picture of movement that is suitable for each sentence.

Exercise C

Note to teacher:

The purpose of this exercise is to help students understand that inanimate objects can be described accurately by using movement words that seem to give the inanimate objects life. Writing models are given to illustrate the use of specific, movement words to describe inanimate objects. (See page 91*.)

Procedure:

1. Sentence models may be written on the board.
2. The teacher should ask what the action word sprawls means in the first writing model, and ask the class to think of some other words that mean about the same thing. The class may respond that sprawls can mean stretches out, lies, lolls or spreads out. Who or what, other than the city mentioned in the model, sprawls? Responses could include:
   a. teen-agers on the telephone
   b. sun-bathers on the beach
   c. fathers after dinner
   d. cats and dogs after exercise

   The teacher should point out that the answers have one thing in common: all of the answers refer to people or animals. When the poet says the city sprawls, he is using a verb of motion, an action word, that usually apples to living things.
3. The teacher should ask the class to find action words in the second model and ask who or what, other than the storm mentioned above shrieks, grips, pants. Examples of responses:

Shrieks

a. A woman who is afraid.

b. A mother who is angry.

c. Person who is hurt and in pain.

d. A girl when laughing hard.

Grips

a. A person who takes a good hold on something.

b. A mother firmly holding the hand of a child.

c. A puppy holding firmly to his toy.

Pants

a. A boy who has run a race.

b. A frightened person.

c. A dog that is hot and tired.

4. The teacher should reinforce the conclusion pointed out to the class after discussion of the word sprawls. The action words just discussed usually refer to the actions of people or other living things. When shrieks, grips, and pants are used to describe the action of the storm, the use of these specific words with movement in them gives a lively and clear meaning.

Two Writing Models

1. The line beginning "The city sprawls..." from the poem "Cockpit in the Clouds" by Dick Dorrance, which will be found on page 30 of Living Poetry, ed. Horace J. McNeil and Dorothy S. Zimmer (New York: Globe Book Company, 1950).

2. The line beginning "....Shrieks down my..." from the poem "Euroclydon" by Abbie Huston Evans, which will be found on page 59 of New Poems by American Poets, ed. Rolfe Humphries (New York: 1953).

Writing Activity #3

A. The following sentence models are about inanimate objects. Find at least two action words which usually describe movements of people or animals which could fit in these four sentences.

NOTE: Possible responses are given in parentheses beneath each model. The underlined word is the poet's choice. See next page for complete model.

1. The big jet ____________ in.

(whistled, moaned, howled, screamed)

2. Trash _________ itself on the railings.

(tears, wraps, hugs, rips)

3. The night __________ hard against the house.

(leans, straddles, rests, sits)

4. The storm ________ the sky . . . like a dog looking for a place to sleep in.

(roaming, wandering, prowling, roving)

B. Three inanimate objects are listed below. Students are to write a description of one of the objects, selecting specific, action words that are usually applied to people or animals.

1. steam roller
2. telescope
3. typewriter

The words and descriptions for A and B should be discussed in class after students initial responses. After any revisions the students find necessary, the sentences should be placed in notebooks. Students might like to see the poet's choice shown on the next page.

Seven Writing Models

1. The line beginning "The big jet..." from "Sounds I've Heard," created especially for the Curriculum Center in English by Robert Francis.

2. The line beginning "Trash tears..." from the poem, "After the Last Bulletin" by Richard Wilbur, which will be found on page 162 of New Poems by American Poets, ed. Rolfe Humphries (New York: Ballantine Books, 1953).

3. The line beginning "The night leans..." from the poem "Address to the Living" by John Holmes, which will be found on page 3 of Address to the Living by John Holmes (New York: Henry Holt and Company, 1937 now Holt, Rinehart, and Winston).

4. The line beginning "The storm roaming..." from the poem "Little Exercise" by Elizabeth Bishop, which will be found on page 272 of North and South by Elizabeth Bishop (New York: Houghton Mifflin Co., 1946).

5. The line beginning "You crush all..." from the poem, "To a Steam Roller" by Marianne Moore, which will be found on page 90 of her Collected Poems (New York: The Macmillan Company, 1951).

6. The line beginning "The telescope..." from the poem, "Observatory Hill" by John Malcolm Brinnin, which will be found on page 3 of his Selected Poems (Boston: Little, Brown and Company, 1963).

7. The line beginning, "Two typewriters..." from "Sounds I've Heard" (see item 1, this page).

C. This assignment may be written on the board or duplicated. The teacher will note that the exercise begins with five words that name animals, although the remainder of the lesson stresses the movement of people.

Instructions to students:

This is an exercise in the use of general and specific words that express motion. The first column tells who or what is to be imagined as moving. Write a suitable word which describes the motion in a general way in the second column; write an action word which tells specifically how the movement is made, giving a clear picture of the movement.

Moving Object	General Movement	Specific Movement
1. sparrow	flew	swooped
2. elephant		
3. cow		
4. mouse		
5. snake		
6. small woman		
7. large woman		
8. tramp		
9. football player		
10. old man		
11. ice-cream vendor		
12. clown		

Conclusion:

1) Action words can be classified from general to specific and from specific to general.

2) Specific action words enable the writer to express himself clearly and vividly. (Have students copy the above conclusions in their class notebooks.)

Lesson III

Using Classifying Details for Accurate Reporting

Objectives:

1. Pupils see that statements, like words, can be arranged on a scale from general to specific.
2. Pupils learn importance of modifiers as conveyors of meaning.
3. Pupils are introduced to ways of building details into structures of sentences: word or series modifiers, phrases, clauses.

Exercise A

Note to teacher:

This lesson will demonstate, it is hoped, exactly and emphatically, how meanings are made exact by means of classifying and individualizing details. The point is that details are a means of giving exact meanings. (Vivid, colorful, and forceful writing is not in question.) It is hoped that students will come to see the value of details as they study the development of this passage from "Sixteen."

Procedure:

1. Have passage ready to be distributed. After students have read it and are sure they understand it, ask the following questions:

   I was out of breath. From what? How many causes of breathlessness are there? (Fear. Racing. Too much smoking.)

   The floor and wall all marked up. How? By whom? What does the writer think of the marking? What kind of marks might there be on a wall of this sort?

   There was a smell near the stove. What kind? Pleasant? Unpleasant? What kind of smells might there be in a place of this sort?

   Girls burst through the door and tripped. Why did they "burst"? Were they running away from someone? Running to someone?

Were they frightened? What did they trip on? Were they hurt? Did some pursuer get them?

2. Now pass out the full version of the passage. (See p. 100)

NOTE: Procedure is continued on page 101*.

"A Skating Rink"

Version 1 (with modifiers removed) . . .

cited on page 100*

"A Skating Rink"

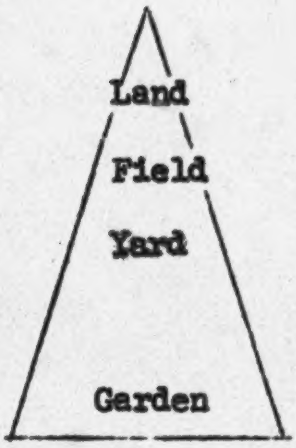
"I had to cut across . . ." to ". . .skate strap with innocent unconcern."

The complete model will be found in the selection, "Sixteen," by Mzureen Daly, pp. 32-3 of A World of American Literature (Anthology) (New York: American Book Company).

The selection originally appeared in Scholastic Magazine, 1938.

3. Go back and point out that the first noun, garden, was chosen by the author, instead of, perhaps, yard because she was describing a place where corn as well as grass had been grown. No doubt the garden was in the back yard. But since this back yard was used to grow vegetables, it is properly called a garden.

Make sure that class sees that yard is more general than garden. See if they can work out a pyramid as in Lesson II:



Land	for growing
Field	land for growing, with some sort of boundary
Yard	Land for groying, with a boundary enclosing it, near a house
Garden	Land for growing, with a boundary enclosing it, (generally) near a house, used for flowers or vegetables

4. Put the following words on the board, or have them on a sheet for distribution: Grass, Snow, Stubbles.

Remind the class of the many kinds of grass, snow, and stubble there are. Hence these are general words.

Ask class to give you the words that Maureen Daly used to sort the grass and snow and stubbles she was talking about from all others.

	I	II
Grass:	last summer's	brown and discouraged
Snow:	crusted	broke through little hollows
Stubbles:	corn	frozen hard in the ground

If possible, point out that the words in Column I set up kinds of grass, snow, stubble; that is, they set up or sort out sub-classes from the general class.

The words in Column II individualize a member of the sub-class. Not *all* pieces of "last summer's grass" would be "brown and discouraged." Not *all* "crusted snow" would be found in this relation to *all* "corn stubble." "Corn stubble" is not *always* found "frozen hard in the ground." In the discussion try to emphasize the *all's* and the *always's*. Someone may catch the difference between *necessary* and *accidental*.

NOTE: Individualizing details as such are taken up in Lesson VII and following, at which time it may be useful to refer back to this Lesson and Introductory Lesson D.

5. Proceed in like manner with other general words in the passage.

out of breath	with running and the loveliness of the night
shanty	friendly
floor	hacked to wet splinters from skate runners
wall	wooden
	frescoed with symbols of dead romance

	I	II
smell	wool	singed
wool	singed	
grin	isinglass	glowing
girls		laughing, snow on hair
shoes		scattered on floor
boy		pimply-faced
blonde	eighth-grade	

Exercise B

Note to teacher:

The passage is printed in three forms: first, with all possible modifiers deleted; second, with single word and some phrase modidiers present; third, as written, with all modifiers present.

It may be possible, by adroit questioning, to work up the first version to something that approaches at least the second version. That is, have the students suggest appropriate words for the places where you know modifiers belong. Perhaps you can even suggest the general content of the modifiers that Muir used.

For example, with the first sentence the following questions might be used:

1) The author wanted to indicate that there were several kinds of trees. He used one word. Can you think of a word to go between the and trees that will give this meaning? (Or write the sentence on the board and point between the and trees as you say "a word to go here.") Accept near synonyms (like different); but if students offer only a word like many, point out that you want the suggestion of "kinds."
2) The author also wanted to suggest that he had a good time or enjoyed studying the trees. Can you suggest a word for that meaning?

"Trees in a Storm"

1. Passage with all modifiers deleted. (Note the general-specific relationship between trees and the three kinds of trees.)

2. Passage printed with single word and some phrase modifiers.

3. Complete passage printed with all modifiers.

"The gestures of the various trees . . ." to ". . . rippled surface of a glacier lake."

The complete model will be found on pp. 249-250 in The Mountains of California by John Muir (New York: The Century Company, 1894 [now called Appleton-Century]).

Exercise C

Passages for Analysis

Note to teacher:

The next two passages are to be analyzed in the same manner as the passage from "Sixteen" is, in steps 4 and 5 of Exercise A. The analysis is more difficult, since the general class is not so apparent.

The third passage is analyzed in a variant of the manner used in step 1 of the Introductory Exercise.

The exercise is designed for oral work.

"Conservation"

"They say that in the old days . . ." to ". . . machine had gone over it."

The complete model will be found in the selection, "Log Driving on the Connecticut," by Robert E. Pike, p. 29 of the *Atlantic Magazine*, July, 1963).

Procedure:

1. Direct class to read piece through first; then go back to consider how author used specific details to classify each general item.
2. First, the following general terms should be circled and numbered to make their generality evident: lumbering, wasteful, woodsman, camps, wastefully.
3. For each general term the specific classifying details should be picked out, underlined, and given corresponding numbers by each pupil on his own copy. The results would then be as follows:

1) lumbering	1) "in the old days"	
2) wasteful	2) "The lumberman would fell . . . rot."	
3) woodsman	3) "red-shirted" "calk-booted" "two-fisted"	Note: these sound like individualizing details. But woodsman is a class noun, and the adjectives are meant to be typical of all woodsman.
4) camps	4) "old, log" "the forlorn, tar-paper flaps on the roofs of"	
5) wastefully	5) "more" "thanks to the chain-saw that makes a forest look as if a gigantic mowing machine had gone over it."	

4. The class might also perceive that the vague, general term, "they say," is used because author's purpose is to point out concrete evidence in the last sentence that contradicts what

"they say," or, at least, shows that the "wasteful" is used generally, and comparatively speaking, is not accurate.

Conclusion:

A general point ("--the trees are coming down faster and more wastefully than of old . . . .") is explained by means of specific, descriptive detail. (Have students copy conclusion in their class notebooks.)

A Railroad Hand

I resumed my downward way, and stepping out upon the level of the railroad, and drawing nearer to him saw that he was a dark sallow man, with a dark beard and rather heavy eyebrows. His post was in as solitary and dismal a place as ever I saw. On either side, a dripping-wet wall of jagged stone, excluding all view but a strip of sky; the perspective one way only a crooked prolongation of this great dungeon; the shorter perspective on the other direction terminating in a gloomy red light, and the gloomier entrance to a black tunnel in whose massive architecture there was a barbarous, depressing, and forbidding air. So little sunlight ever found its way to this spot, that it had an earthy, deadly smell and so much cold wind rushed through it, that it struck chill to me, as if I had left the natural world.

from "The Signal Man"
by Charles Dickens

Procedure:

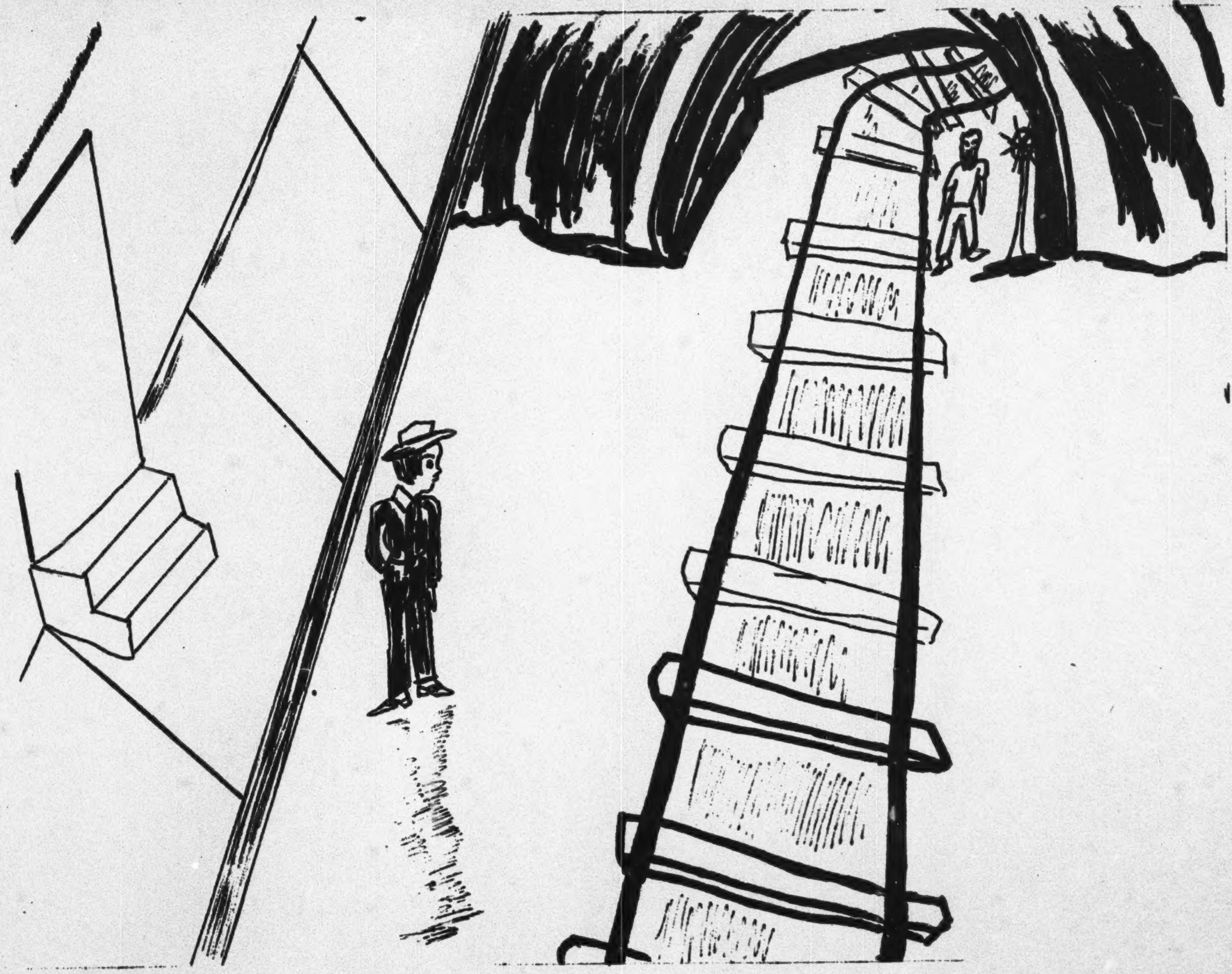
1. Have passage duplicated for distribution. Tell class to read it through. Ask what impression Dickens had of the signal man's place of work: "solitary and dismal."
2. Have class pick out the general terms and classifying details. (Individualizing details are given, they need not be taken up.)

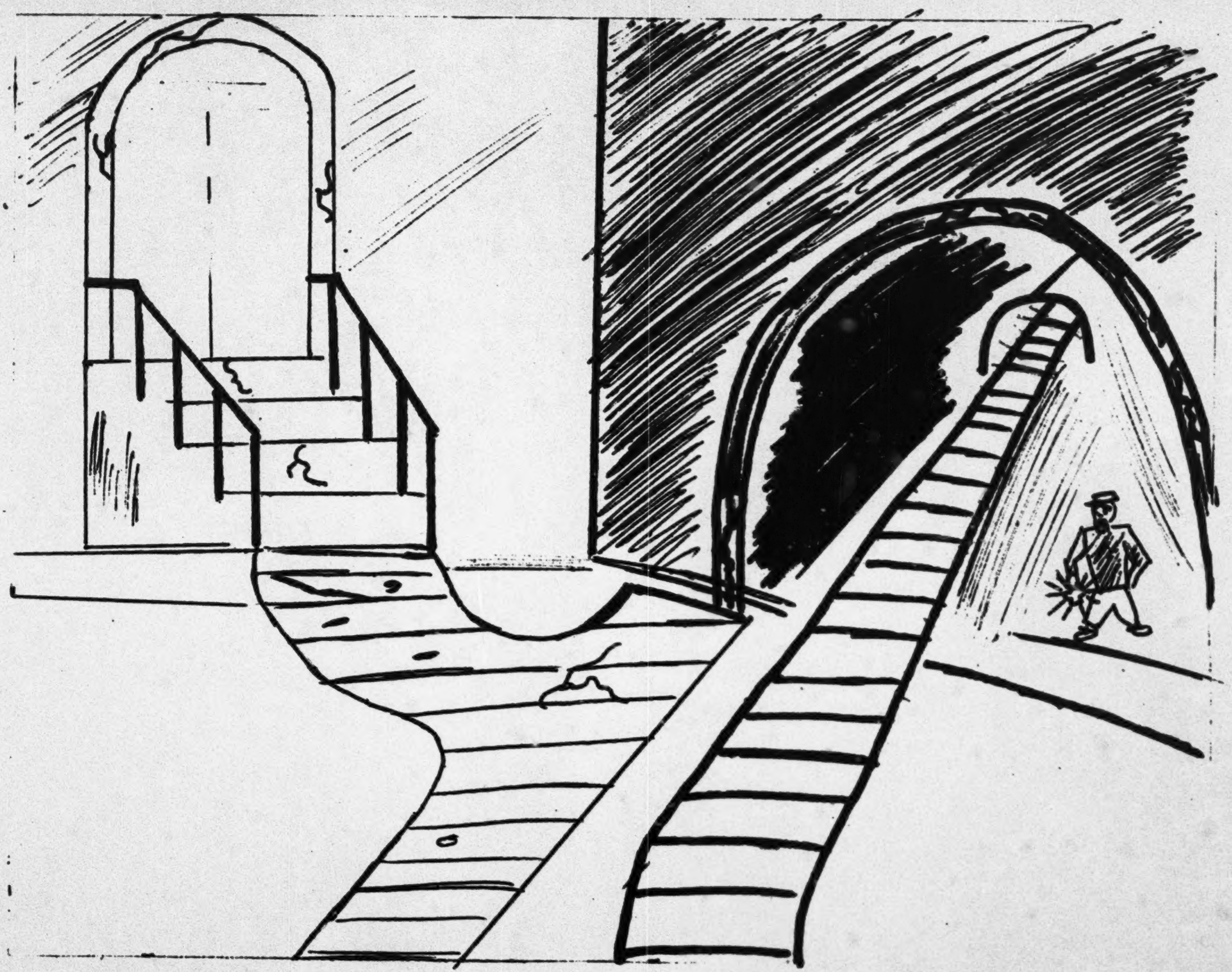
way	downward	my
level	of the railroad	
man	dark sallow	with a dark beard and heavy eyebrows
post		solitary and dismal
place		
wall	(jagged) stone	dripping wet excluding all view but a strip of sky
perspective	one way	a crooked prolongation of this great dungeon
perspective	in other direction	shorter, terminating in a gloomy red light
entrance	to . . . tunnel	gloomier
architecture	tunnel	massive, barbarous, depressing, forbidding
smell	earthy, deadly	

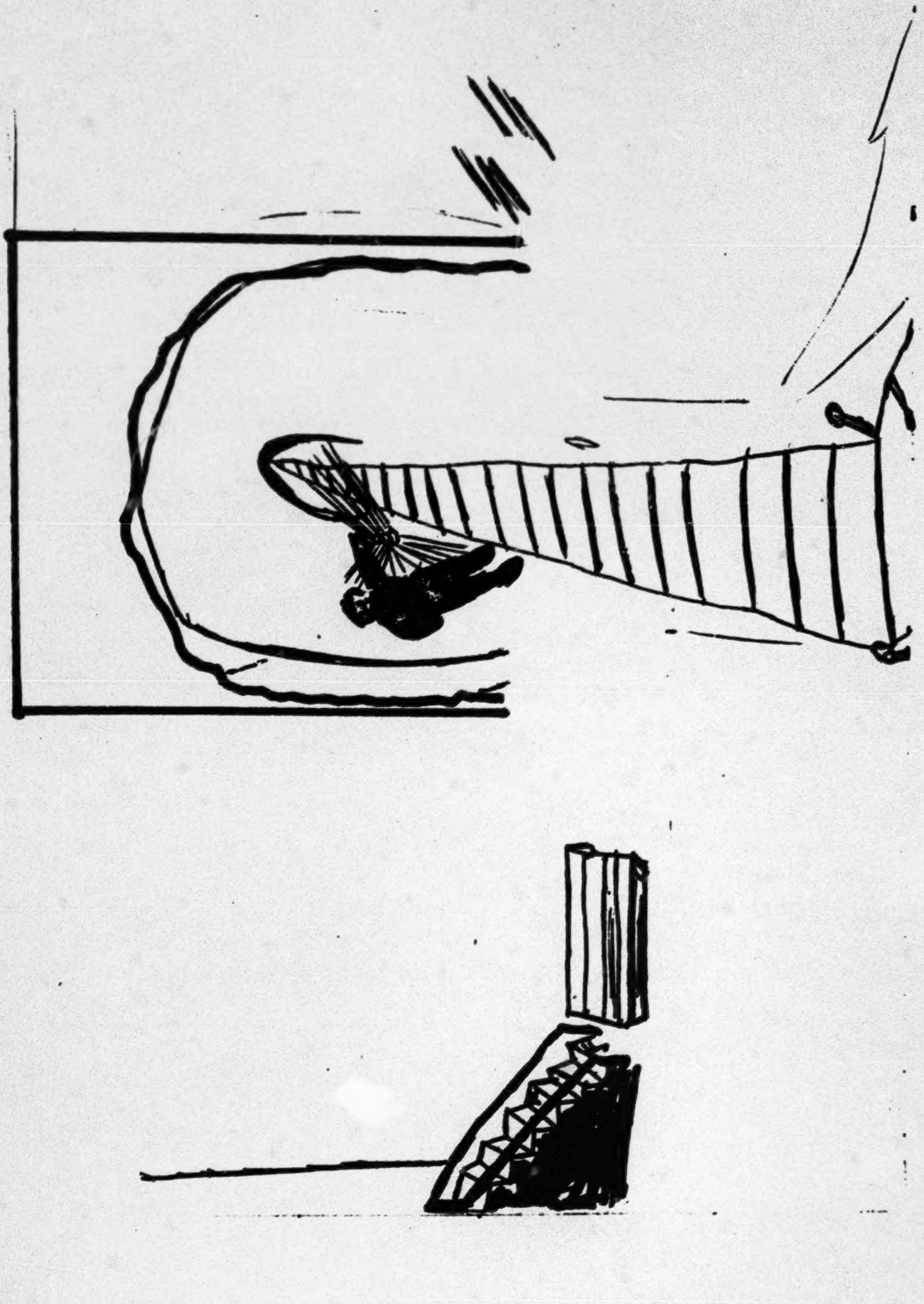
NOTE: The list is not exhaustive; it includes major items. Also, it may be effective to have students try to illustrate the passage. Some actual student drawings are included. (See pages 112*-115*.)

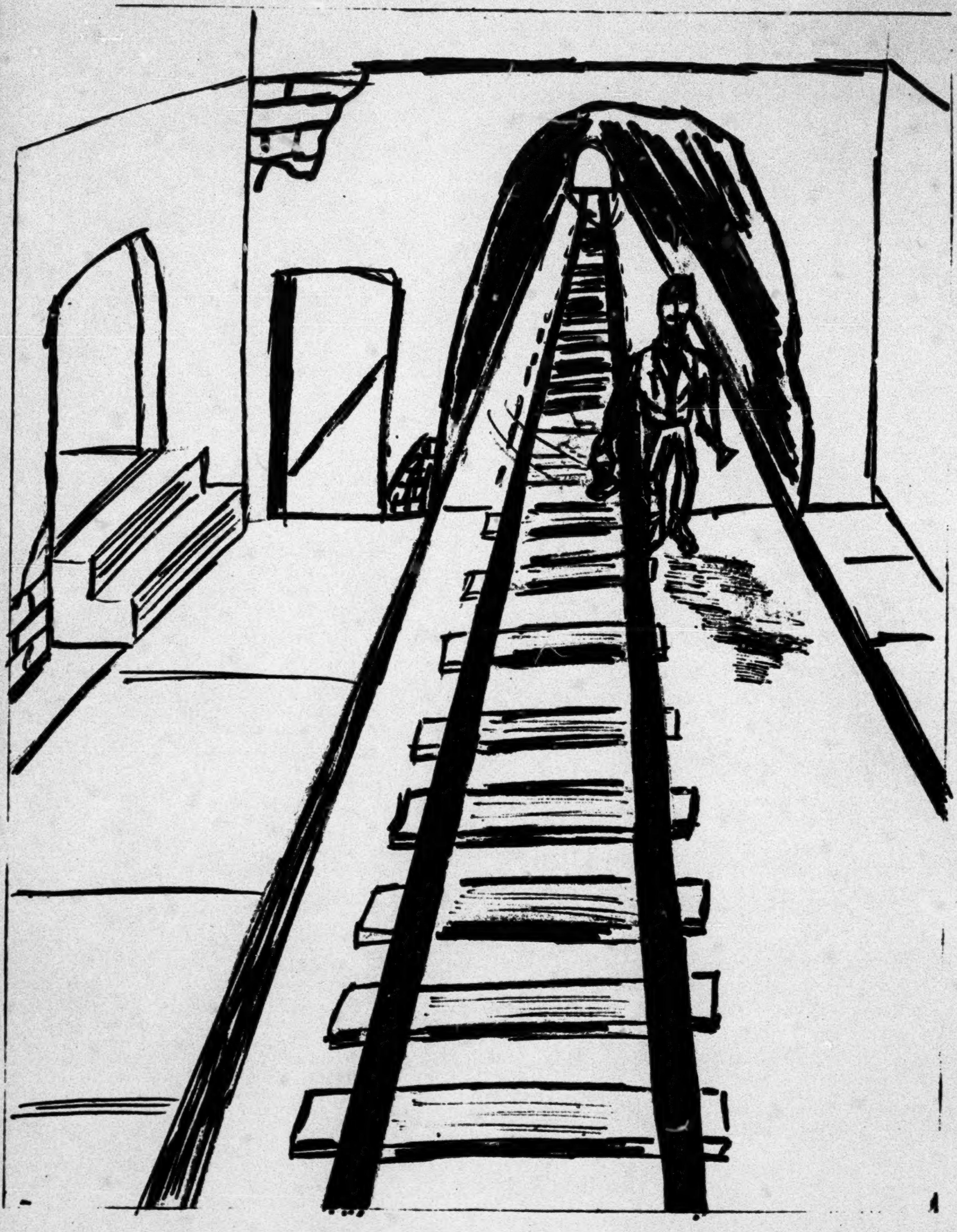
Conclusion:

Details tell us enough so that we could draw a picture. Have students copy conclusion in their class notebooks.









"Center of Attention"

"The cabin was a pleasant place..." to "...Garth came back --feeding the stove."

The complete model will be found in the selection, "The Stove" from Angels' Shoes by Marjorie L. C. Pickthall (Toronto: Hodder & Stoughton, Ltd.).

the passage cited on p. 116* with the modifiers removed

Note to teacher:

The purpose of this exercise is to provide added emphasis in demonstrating the importance of modifiers not only for writing in a forceful, vivid style but more particularly for writing sentences which convey clear and exact meaning. It is similiar to the exercise on"A Skating Rink"except for the fact that a "reverse" approach is used. The student will attempt to delete the modifiers from the complete selection in order to get the "bare" framework. The modifiers in the selection given are underlined. Instead of a class exercise, it could be used as a writing assignment.

Procedure:

1. Pass out copies of the selection to each student. Read it aloud. Ask for words not understood and discuss their meaning. (sheathed, scurce, wincing, furnace-glory) Be sure passage is understood.
2. Say something like this: Here we have a passage which is complete with all modifying words and details just as the author wrote it. What modifying words and details do you see? List as many as you can find. (This list and the writing of the "bare" paragraph may be assigned as home work.)
3. If you prefer to continue in class, write on the board the modifying words and details (they are underlined) as the students give them until you have them all.
4. Ask the students to write out what is left:

The cabin was a place. The walls were, and there were rugs, curtains. stood the stove.

Its voice filled the cabin. Dorette swung the door. That was her occupation.

5. Compare the two passages now and discuss what the second lacks.

Conclusion:

a. We need modifiers in order to write in a forceful, vivid style.

b. We need modifiers in order to make the meaning clear and exact.

(Have the students copy the above conclusions in their class notebooks.)

Exercise D

Note to teacher:

Now that the students have had a number of literary selections showing the importance of modifiers as conveyors of meaning they should be ready to try some exercises of their own to emphasize the process.

Procedure:

1. Write on board MAN WALKED. Ask class if they know from this sentence anything about the man. How can we remedy this? They will probably answer that he could be tall or short or wounded or fat etc. He could be a bum, a soldier. Continue: How would a bum walk? (Hunched, staggered, stumbled might be answers.) By this time the sentence might read: The bum stumbled. Now ask them how he might stumble (painfully, crazily, drunkenly, blindly), and where he might be going (across the road, down the path, etc.). So now our model might read: The bum stumbles drunkenly in the street. (Be sure you have written each addition to the sentence below this skeletal sentence on the board so that both are plainly visible.)
2. Now ask the class which is the better sentence and why. Most of the students will see, of course, that the details and modifiers in the second sentence convey more precise meaning than does the bare statement. You might say something like this: We see then from our model that modifiers are necessary to make the meaning we wish to communicate clear

and exact. We also noted this when we were working with the literary models "A Skating Rink" and "Center of Attention."

3. Distribute copies of the Concrete Word Chart to each student. (See the following page.)
4. (Have students fill in the example according to the way it was developed in class.) Explain that skeletal sentences with general words have been given in the chart. The students are to change these to concrete words as we have done for our example. Urge them to use dictionaries and thesauruses for precise words and to strive for individuality. (Not, however, at the expense of good sense.) In all probability the students will have little trouble with the nouns and verbs, the adverbs may present a little more difficulty. (Column 3)
5. Walk among the students as they do this commenting on good choices and attempting to help through questioning those who are having difficulty. If too many of the class are having a problem with the adverbs at this time it might be well to work as a class on this point.
6. Be sure the class understands that the modifiers in column 3 give a clearer picture of the action words in column 2. "Slowly" or "drunkenly" tells more exactly how the man stumbled. You might say: Some of you might find that a phrase in column 3 would be more concrete than a word. For example I noticed someone had this sentence "The tree toppled noisily." Can anyone think of a phrase which would be more effective? Yes, "with a crash." Certainly this is stronger and more vivid than "noisily." Perhaps there are other places where a phrase would be better than a word.

NOTE: Procedure is continued on page 123*.

a chart adapted from the _Concrete Word Chart_ found in _Experiments in Writing_ by Luella B. Cook (New York: Harcourt, Brace & Company, 1927), p. 29.

7. (This point is optional and would depend upon the caliber of the class. If you feel the class is ready for it, a brief introduction to the use of similes could be taken up in this connection also.) Ask the class how they would like this sentence: "The tree crashed like a great animal." Explain to them that this is a simile (if they have not already had this) and what a simile is. Tell them that using similes is another way of making the sentence more concrete and vivid.
8. Let them finish the exercise and then ask for some samples of each. If most of the class seems to understand the general idea, you are ready to go on to the written activity. If not, you might wish more skeletal sentences to be completed at home.

Writing Activity #4

Choose one of the sentences you worked on today. Develop it further into a brief piece making sure that you include several modifying words or phrases in each of the sentences. You may use the original sentence as you wrote it today or you may change it as you see fit. Think of this piece of writing as a "word photograph" in which you will "catch" the subject or describe it at a particular moment using vivid and colorful modifiers. (When the students come in for the next lesson, have them exchange papers for discussion, and have some of the best read aloud.)

Lesson IV

Review and Reinforcement

Objective:

1. To reinforce and systematize students' understanding of the concept of classification.

Note to teacher:

This review exercise provides students with a chart to systematize their approach to classification. At first thought this may seem most helpful to the less imaginative students. The fact is that the intuitive student may be the one most helped.

The purpose of this exercise is to have the students learn conditions or qualities that limit the class of an object.

Procedure:

1. Put the following sentence on the board; or, if preferred, bring in suitable properties.

   There are several pieces of china over there in the dish drainer. I want that round plate, the dinner one, about nine inches wide. It's the pastel green, plastic one with the white stalk-of-wheat design.

2. It may be useful to begin by asking students to think of situations that might produce such a sentence. The playing probably shouldn't last long. When the impulse is exhausted, ask students what words in the sentence make the command

clear. They should mention the following:

round

about nine inches wide

pastel green

dinner

plastic

white stalk-of-wheat design

over there

in the dish drainer

3. Ask what "part" (i.e. quality or condition) of the dish each word refers to. Answers should refer to following:

shape

size

color

function

material

special detail (or design, ornamentation)

position

4. Bring out other "parts" that might, in some circumstances, be used to clarify the command. Examples:

a. age

b. general condition

c. cost or value

d. method of operation

5. Suggest that students list the "parts" that were brought out by the analysis of the sentence. They will be a useful guide for exercises in description. Some, it should be noted, can always be used; others (e.g. the examples in 4) are

useful in certain circumstances.

6. Distribute classification worksheets. Explain the sheet. Listed down the left column are the classifying qualities you have discussed; each succeeding column is provided for students' work. Tell them you are now going to name some objects; they should write the name of each object in the spaces at the top of each column. Give them five objects, preferably five you have at hand so that they may see them. Ask them to write in the appropriate column words which classify the objects listed. Remind them that perhaps not all the categories will be useful.

7. When they have had an opportunity to finish their sheets, ask individual students to read their responses for each item. When you have had enough read to satisfy yourself that they understand the idea of classification, ask the students to try to make a single statement about each object, using in their statement all the classifying details they have noted. (Note that run-on sentences may occur. Try to tolerate them, or make them the occasion for practice in refining, revising, and rewriting.)

8. Tell the students that before you collect their worksheets and their statements about the objects listed, you would like to know what they think of their statements. Do they sound like good, clear, simple statements or are they long, involved and hard to read? Do they give much of a picture of the object? Presumably at least some of your students will recognize that this kind of highly-narrowed classification is used mostly for

certain kinds of reporting.

9. Collect the papers. Check them for understanding of the concept of classification.

Classification Work Sheet

OBJECTS→ / QUALITIES	Plate	Stop Sign	Ribbon	Bicycle	Egg	Bracelet	Cage	Cloud
Shape								
Size								
Color								
Kind of Material								
Use-Functions								
Design Ornamentation								
Position Location, Stance								
Method of Operation								
Age								
Cost or Value								
General Condition								

Lesson V

The Communication Situation

Objectives:

1. To show that the question and/or response to any question may range from the general to the specific according to certain factors in the communication situation.
2. To show that these factors are:
    - a. the interest and background of the person the question (material or subject) is addressed to;
    - b. the interest and background of the questioner in the material or subject;
    - c. the relative importance or non-importance of the situation.

Note to teacher:

All students should see that the Problems in Lesson V illustrate a "communication situation." There is one person who wants to learn something, to find something out. There is another person who can tell the first person what he wants to know.

Speaker #1
The Questioner

Speaker #2
The Answerer

If possible, students should see that in their illustrations Speaker #1 is the source of communicaiton when he asks his question; Speaker #2 is then the recipient of communication.

But when he answers the question Speaker #2 becomes the source of communication, while Speaker #1 becomes the recipient of communication.

As the source of communication, Speaker #1 phrases his communication (question) so that the recipient of communication (Speaker #2) will understand how much Speaker #1 knows, what he needs to be told, to feel that his question has been satisfactorily answered.

Older or more advanced students may profit from discussion of the following points.

Both participants in the communication situation act in terms of their own resources and needs.

When Speaker #1 says, "What were you carrying when I saw you last night?" he conveys a quite complex meaning; and Speaker #2 will receive a quite complex meaning too, which may not have a full correspondence with Speaker #1's meaning. "What were you carrying when I saw you last night?" would convey at least the following:

a. I saw you last night

b. You were engaged in the act of carrying

c. I noticed the size and shape of what you were carrying enough to know that it was a thing not a person, but not enough to know what sort of thing it was.

d. Today I am interested in knowing what the object was.

e. But I am not very much interested yet.

f. Hence I am only asking a general question and expecting a general answer.

There seems to be no real reason why students could not arrive at these implications of the question. But perhaps the point can be tied down or students can be led to see it by comparing various emphases.

What were you carrying when I saw you last night?

What were you carrying when I saw you last night?

What were you *carrying* when I saw you last night?

What **were** you carrying when I saw you last night?

There are other possibilities; how many of them can be used will depend on the interests of classes.

Throughout the discussion, questions should be pointed toward bringing the students to an understanding of the components of communication.

a. Origin of communication--a speaker

b. Recipient of communication--an audience

c. The communication--its form and content determined by interaction among speaker, audience, and subject:

   (1) What the speaker says grows out of what he knows about his material, his audience, and his purpose.

   (2) What the audience hears grows out of what he knows about the speaker, his material, and his purpose.

Exercise A

Part 1

Note to teacher:

This exercise is designed for oral work. The students should understand the relative difference between general and specific, especially the degrees of generality which the answers to the first question below may elicit.

Procedure:

1. Begin discussion with general question, "What did you do last night?" Student answers may fall into patterns or groups:

A

Nothing much
Went out

B

Went to the movies
Saw a picture
Saw [title]

C

Looked at TV
Watched wrestling
Watched [title]

D

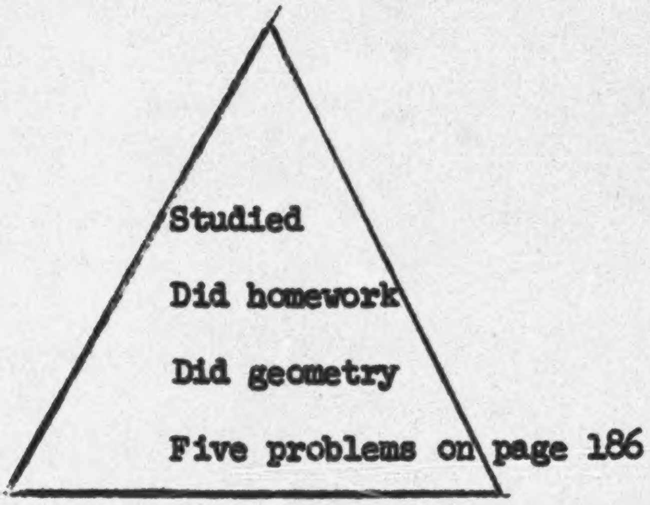
Studied
Did homework
Did geometry
    geography
    history

E

Read
    a book
    a magazine
    the newspaper

Put the answers on the board as given (randomly). Then have students sort them into general and (more or less) specific.

2. A pyramid might then be constructed:



Point out that they have moved from the very general term "Studied" to the specific lesson accomplished.

3. Then ask for assignments for the day in various classes. Make point that the information is for a student who has been absent. Emphasize that quite specific information is given: pages to be read, problems to be done.

Compare answers in 1 and 2. Is anything "wrong" with the general answers in 1? Best answer is "It depends." But some students will probably jump at once into saying that the more general answers are "not exactly right" or "bad." Hence class will have to be led to "It depends." Make sure that they understand what "it" depends on; i.e., purpose, situation, person you're talking to.

Conclusion:

The questions and answers in the above illustrate how the speaker, the audience, and the situation help to determine how specific a response must be. Have students write conclusion in class notebooks. It might be stated as follows:

> The degree of specificity in the response we give to a question will depend upon the interest and background of the speaker (questioner), our own interest and background in the question, and the importance or non-importance of the situation.

Exercise A

Part 2

Procedure:

1. Put the following question and answer on the board:

   Question--What were you carrying when I saw you last night?

   Response--A book.

   Discussion should try to define the situation in which such a dialogue would take place. For example, the questioner saw a friend, but since it was dark, he could not tell quite what kind of an oblong object the friend was carrying. (Perhaps some student will suggest that the "book-carrier" is so little interested that he doesn't bother to say what kind of book. You might point out how his general answer reveals his attitude toward the book or toward the questioner.)

2. Next write this question and answer on the board:

   Question--What kind of book were you carrying when I saw you last night?

   Response--A biography.

   Again, discussion should be concerned with the situation behind the dialogue. This time the questioner saw that his friend was carrying a book, but he couldn't make out what one. His purpose was the same: to find out what his friend was carrying. But his knowledge was a bit more specific; so he could ask a somewhat more specific question: what book were you carrying rather than what thing were you carrying?

   This time the friend is forced to be more specific because of the form of the question. But apparently he still isn't much interested, he still only refers to "a biography."

3. Next write this question and answer on the board:

Question--Was that a biography you were carrying when I saw you last night?

Response--Yes, one that I was taking to my uncle.

Now the question can be still more specific because more is known; the questioner could see that the oblong object his friend was carrying was a book and something special about the book made him suspect that it was a biography.

Apparently the friend still doesn't feel any need to be very definite about the book.

4. Next write this question and responses on the board:

Question--What was that old book you were carrying when I saw you last night?

Response A--A copy of the biography of Babe Ruth.

Response B--My copy of the biography of Babe Ruth.

The questioner could see that his friend was carrying

an oblong object which he could identify as
a book which he could identify as
an old book which he wanted identified

Given what the questioner needed to know, the friend's answer has to be specific. But students should see that Response A is less specific than Response B: there are several copies of Babe Ruth, but presumably the friend owns only one copy.

Conclusion:

Some words tell what class an object or a thing belongs in. Such words can be called general words, and many times general words are quite sufficient. A general word may express everything that needs to be said about an object. When it is necessary to know only whether an oblong object is a book or a box of candy or a transistor radio or a lunch box, then the general word will do.

But sometimes we need to know more about the oblong object. For example, we may want to be able to describe a lunch box so as to show ownership: There are two blue lunch boxes; mine is the one that has a long oval dent in the cover. The long oval dent classifies the box, of course; but it is such a particular, one-of-a-kind detail that we use another word to describe what it does. We say it individualizes.

Or we want to say what makes a thing important or valuable to us, for any reason. A lunch box may be liked not because of its size, shape, color, decoration, or any other general detail, but rather because of the food odor that escapes when the cover is lifted. No doubt there will be a good deal of similarity among such odors, but still, in this case, the quality of odor is not one used to define "lunch box." It should be thought of as a quality that can be used to give individuality to various lunch boxes.

Example:

> My lunch box has a long, oval dent on the cover and a delectable odor of chocolate cake.

Exercise B

Procedure:

1. Have class look up boy and girl in dictionaries. Discuss how the words are sorted out of a larger class.

Boy	Girl
a male child	a female child

Ask class how they would tell one boy from another, one girl from another. Answers might include: size, figure, clothing, coloring, actions, behavior, manner. Have the class identify these as classifying details.

The following part of the exercise is built around identification; that is, picking out an individual as he is seen at a particular moment in time.

Example:

John Jones has the white shirt with grey stripes and long sleeves.

John Brown has the white shirt with blue stripes and short sleeves.

2. Distribute "Picking out a Friend." Discuss in terms of the word pyramid used in Lesson II. The picture of the whole group is the most general. Each increasing picture sorts out a part of the whole until the single individual is reached.
3. Begin by having several boys stand in front of room. Ask various members of class to pick out "Tom Smith"--i.e. a particular stadent.

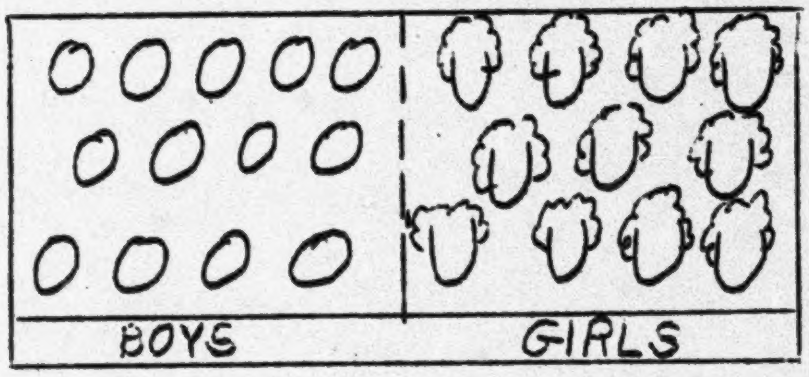
As the first step say just "pick out." Let a student come up and literally "pick out" the individual.

As the next step have students do the picking from seats--try to have "Tom Smith" placed so that he can be pointed to as well as spoken about. Watch for gestures that go with sentences. Even the slightest movement should be identified as a means of specifying a word.

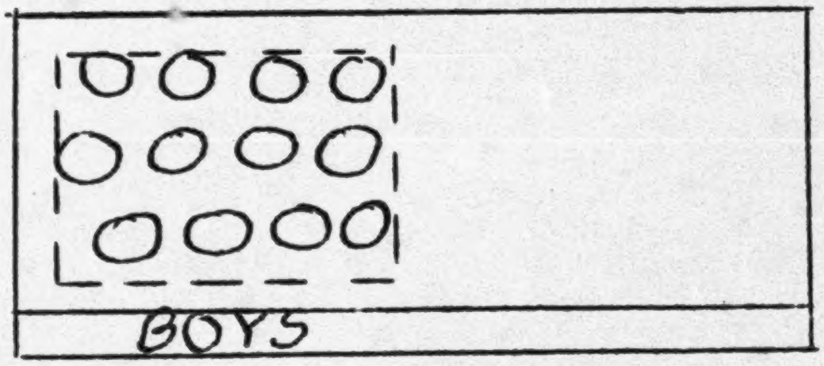
As a third step, have students try to identify by words alone. Now say that you are going to carry them through an exercise that will show how words can be used to specify words, or how words can be used to explain gestures.

Picking out a Friend

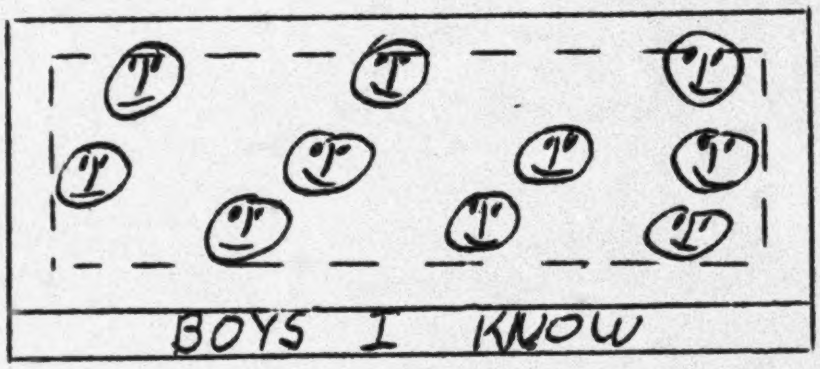
The camera image reproduced on a yearbook page would indicate a large, group of children, classified into boys and girls.



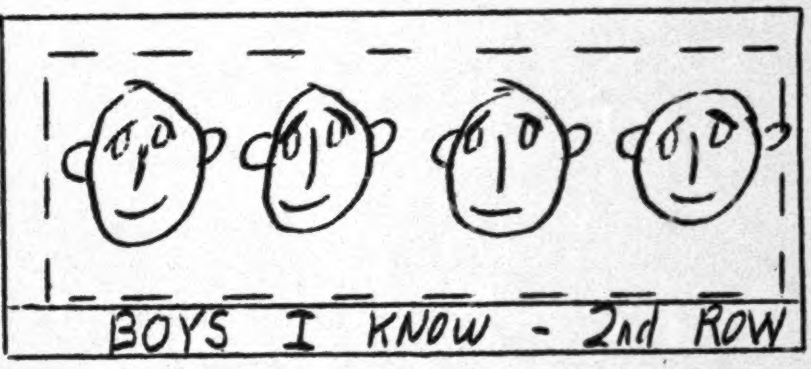
If the camera looks at just the group of boys; this would be a further distinction, but there would still be nothing to distinguish one from another



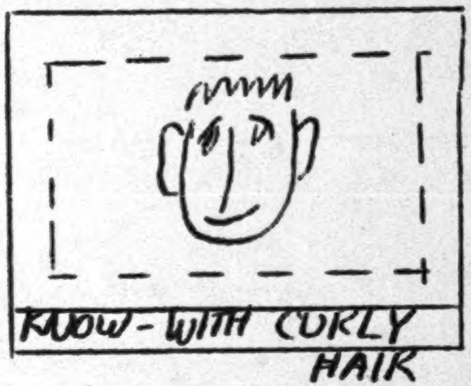
However, if the camera examines more closely the area framed by the dotted lines, boys I know become apparent.



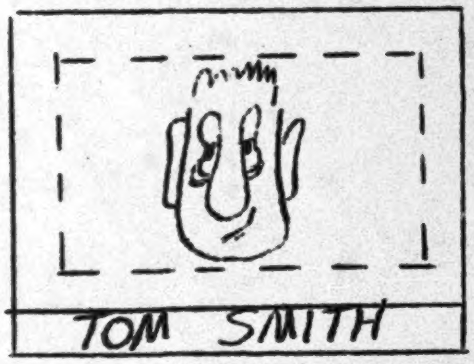
As the camera moves in still closer, it can focus on one row of boys --boys I know in the second row.


BOYS I KNOW - 2nd ROW

If the camera moves in still closer, the boy in the second row with the curly hair whom I know can be distinguished.


THE BOY I KNOW - WITH CURLY HAIR

And finally, with a portrait lens, the image is that of Tom Smith.



Exercise C

Note to Teacher:

In the following analysis, write each example sentence on board before asking questions about it. Make clear that you are moving from a general, indefinite statement to more and more definite ones.

A. Tom Smith is the boy over there.

Teacher	Answer[*]
What does Tom Smith do?	Names a male person
What does boy do?	Tells approximate age of the person; repeats idea of sex.
What does over there do?	Classifies Tom Smith among a group of boys. He is the one over there. Try the sentence with the emphasis on "boy"--which means that Tom Smith is the boy among girls, women, men, or something else that isn't "boy."

B. Tom Smith is the boy over there who is wearing a blue shirt.

Repeat questions above for reinforcement. Then ask:

What does who is wearing a blue shirt do?	Sorts Tom Smith out from among the other boys who are wearing shirts. Tom may be identified by color of shirt he is wearing

---

[*] Not the form to be expected in the answers, but the meaning.

C. Tom Smith is the little boy over there who is wearing a blue shirt.

Repeat questions above. Then ask:

What does little do?	Sorts Tom out by size, or gives a more specific notion of his age.

D. Tom Smith is the little boy standing over there by the door who is wearing a blue shirt.

Repeat questions above. Then ask:

What does standing . . . by the door do?	Sorts Tom out by his action and a more specific location.
What does who is wearing a blue shirt do?	Sorts Tom out from at least one other little boy who is standing by the door.

Reinforcing Exercises

1. Have students explain circumstances of following sentences, as was done with preceeding sentences:
    a. Sally is in the last seat in the first row.
    b. Sally Brown is in the last seat in the first row.
    c. Sally Brown is the woman on the porch.
    d. The woman on the porch is Sally Brown.
    e. Sally Brown is the middle-aged woman on the swings.
    f. Sally Brown, a middle-aged woman, is on the swing.
2. Have students make up other classifying sentences of their own.

Exercise D

Note to Teacher:

There is some slight advance in this exercise, in that the grammatical levels of modification are mentioned. The teacher should use discretion in actually using the words phrase, clause, and modifier. Some students or classes may be familiar with them whereas others may not be. The main point is that the student is able to see that other describing words or groups of words increase the meaning by adding detail.

Procedure:

1. Begin class with following on board:

The furniture is antique

The piece of furniture is antique

The chair is antique

The occasional chair is antique

Ask class how the last statement could be made more specific.

Example.

One word modifier	The rosewood chair is an antique.
Series	The green brocade rosewood chair is an antique.
Phrase	The green brocade rosewood chair with the carved arms is an antique.
Clause	The green brocade rosewood chair which is in the corner is 100 years old.

In each case have students explain different circumstances. Ask why they would have to increase the number of modifiers.

2. Sentence patterns for practice:

Moby Dick[*] is a novel.

Moby Dick is a ____________ novel. (adjective)

Moby Dick is a _______, _________, ______ novel. (adjective in series)

Moby Dick is a novel ________________. (prepositional phrase)

Moby Dick is a novel which ______________. (clause)

Moby Dick is a novel that _____________. (clause)

Moby Dick, which ___________, is a novel. (clause)

George Washington was President.

George Washington was the __________ President. (adjective)

George Washington was the _____ and ______ President. (Two adjectives)

George Washington was President _______________. (prepositional phrase)

George Washington, ____________, was President. (clause)

---

[*] or any novel with which the student's are familiar.

Writing Activity #5

A. Three general sentences are listed below. Take each one and by adding modifiers, (one word, series, phrase, clause) to each, proceed from the general statement to one quite specific. (See example on p. 144*.)

1. The boy is my brother.
2. The girl is there.
3. The house is old.

B. Proceed from the very general statements below to statements which are more specific by adding an adjective, series of adjectives, a prepositional phrase, and clause. (See example p. 145*.)

1. "Bewitched" is a TV show.
2. The United States is a nation.
3. Baseball is a sport.

__Note to teacher__:

These exercises may be used in class or assigned as homework. The students may exchange papers and evaluate their own efforts; then collect to see if pupils have mastered the idea. Evaluations should include checking to see that modifiers are used as they are supposed to be (that is, an adjective, a phrase, etc.) and noting or commending the well-chosen word, phrase, or clause. If the terms phrase, clause, adjective etc. are not familiar to the students, use those terms which they do understand.

Exercise E

Note to teacher:

At this point the students should to some extent understand that the way we write (or communicate in general) depends upon three factors:

1. Our knowledge of the subject
2. Our purpose in writing it
3. The audience for whom we are writing it

This lesson will give further emphasis to these points and will suggest some writing activities so that the student may have some practice in applying them.

Procedure:

1. Review with the class the problems which are always present in a communication situation: one person (the audience) who wants to know something and someone else (the writer) who can tell the first person what he wants to know. You might say: but we know that the careful writer will not try to tell all he knows about a subject to say audience but will gear his material according to the purpose and background of his reader.
2. Distribute copies of the passages on "Habit." Read or have read each passage. Continue: Here we have two accounts of the term "habit." Why are they so different? (Because one was written for adults and one for children) in other words though the purpose of each writer was to explain the term, the audience was different, therefore, each writer geared his material accordingly. (Procedure is continued on page 149*.)

Models Illustrating Different Audiences

"Habit, a loose term denoting...." to "...or they may lead to inefficient performances."

The complete model (definition) will be found (written by Philip L. Harriman) on page 606 in Vol. XIII, 1962, of the Encyclopedia Americana.

"Habit. Anything we learn to ..." to "...such as smoking or biting one's nails."

The complete model (definition) will be found on page 1 in Vol. 7, 1965, of the Britannica Jr. Encyclopedia.

3. You might want the students to pick out the words or phrases in the Americana version which make us realize it is for adults. (Relatively undeviating fashion, purposeful endeavor, facilitate adjustments etc.) Note also the examples used and how in each case they are appropriate for their audiences. Ask the students if they think the author of the Britannica account knew less about the subject than the other. What you want to establish is the fact that although both writers are in all probability highly qualified, one deliberately simplified his material because of his audience.
4. Pass out copies of Thoreau and Twain. Read Thoreau to the class and then ask why Thoreau wrote this piece. Lead them to the understanding that Thoreau loved nature and that he had keen powers of observation. How does he feel about war? Try to bring out that his purpose might have been to show how fascinating all parts of nature are and how closely related nature is to people. Comment on meanings of words: duellum, bellum, Myrmidons, etc.
5. Read "Queen Bee" aloud. You might want to say: both of these passages are on insects, ants and bees, and both are written quite differently. I can see by your smiles that many of you have caught the humor of "Queen Bee" and that you recognize that Mark Twain's purpose was to amuse his audience. What are some of the humorous,words or phrases? (business introduction, speaks of the bee as "she", fifty thousand children, etc.)
6. Point out that each man's purpose was different and that each adapted his style of writing to fit his purpose.

"A Battle"

"One day when I went out to my woodpile,..." to "...dead and dying, both red and black."

The complete model will be found in "The Battle of the Ants," by Henry David Thoreau, page 232 of The United States in Literature (Anthology).

"Queen Bee"

"It was Maeterlinck who introduced..." to "...the rest are daughters."

The complete model will be found in the selection, "The Bee," by Mark Twain, in Complete Essays of Mark Twain, Ed. Charles Neider (New York: Doubleday & Co., Inc., 1963).

Writing Activity #6

A. Choose a nursery rhyme such as "Jack and Jill" or "Little Bo Peep" and write it as an "original" prose piece for your class notes. State your purpose in writing it before you begin; whether you intend it to be factual and realistic, amusing, a newspaper account, etc. You are to add general and specific details which will make your work understandable to your audience.

B. Write short descriptions concerning the school dance for two classmates who are ill, (choose a boy and a girl who actually are absent) bringing out appropriate details for each. Remember to bring out those details which would interest the boy, and likewise those which might be more interesting to a girl.

C. Choose an activity in which you are an expert. (Sport, hobby, etc.) Describe some part of a particular event concerning this activity in these ways:

1) In a general way to some guest in your home (You are being polite but you know they have no real background for the explanation.)

2) To a group of people approximately your own age who wish to learn to do this activity a kind of beginners' class. Now you will need to be more specific.

3) To a person (or persons) who are also experts in this activity. Here you will want to be most specific of all because they will understand and appreciate as you do all of the fine points of the activity.

Exercise F

Note to teacher:

In this exercise which includes some oral and some written work, students will use the classified advertising section of daily newspapers, for the purpose of using paractical materials that illustrate the general to specific process to strengthen communication between a writer and his audience.

Materials:

Each student should have a copy, not necessarily identical, of the classified advertising section of a newspaper. Students may be asked to bring materials to class or the teacher can provide them.

Procedure:

1. To introduce the lesson the teacher could review some of the ways in which classification has been used previously with the class, such as coins, stamps, and scientific materials, etc. and point out that the classifying process was used to give meaning, significance, and organization to objects. The students should be told that the classified advertising section uses the general to specific process to help the writer (advertiser) communicate as effectively and rapidly as possible with the audience he hopes to reach and to help the audience (reader) find the concise answers sought when examining this section of the paper.

2. Students should examine the classified advertising sections and write down whatever general classifications they find. The classifications noted will probably include:
    - a. Real Estate
    - b. Employment
    - c. Furniture
    - d. Lost and Found
    - e. Business Opportunities
    - f. Instruction
    - g. Automobiles, etc.

   These may be written on the board.

3. During the discussion period the teacher should stress that general classifications are used to help the reader find information quickly and therefore to help the writer reach his audience promptly.

   The general term Real Estate tells the reader that advertisements in this category have the common qualities of land or land-with-holdings or natural assets. Students should understand that classification limits the kind of advertisements that may be found in this general classification. A reader interested in buying an automobile would find nothing in this classification to help him. Discussion of other general cassifications should reinforce the understanding of common qualities involved and limitations that are present.

4. All students should now look at their newspapers to find the sub-classifications used under the general heading Real Estate.

Responses might include:

- a. Industrial Property
- b. Investment Property
- c. Real Estate for Exchange
- d. Apartment Buildings
- e. Houses
- f. Farms
- g. Lake and Resort Property
- h. Miscellaneous, etc.

5. The sub-classifying terms should be discussed for the same purposes given in number 3 above. In addition students should be helped to understand how the sub-classifying process narrows the meaning.
6. The following classified advertisement may be duplicated with the accompanying chart and passed out to the students. (Chart follows on the next page.)

Instructions to students:

Read the classified advertisement (which is on the next page) to find how general-specific terms have been used to attract a buyer for a house that is for sale. The sample shows that the writer (advertiser) has used words carefully to communicate with his audience (the prospective buyer). Fill in the accompanying chart to show general, narrowing, and specific words used by the writer.

UPPER TREDYFFRIN

Delightful 3 yr. old brick and frame ranch. AND such a convenient area for public and parochial schools. Gun club and golf course. 3 bedrooms. Maple cabinet kitchen. Full basement. Att. garage. Well landscaped lot. 90% FINANCING AVAILABLE. $22,900.

Marshall Smythe Realtors

1034 East Bellair BC 6-1900

General Terms	Narrowing Terms		Most Specific Terms
Delightful	ranch	3 year old brick and frame	
area	convenient	schools	parochial public
		club	Gun
		course	golf
	bedrooms	3	
	kitchen	cabinet	maple
	basement	full	
	garage	attached	
well	landscaped		
available	financing		90%
(implied: full price)			$22,900
(implied: shown by)		Marshall Smythe Realtors	1034 East Bellair BC 6-1900

Class discussion should bring out the following ideas:

a. Delightful was used by the writer to create an attitude in the mind of the reader. As used here the word is general because the writer and the reader may not agree on the meaning of delightful in relationship with the house mentioned.

b. Well, used to describe the landscaped lot, is general for the same reason as given above. But there is a possibility of general agreement on its meaning: at least that a well landscaped lot will have a lawn and a certain number of bushes--perhaps trees and flowers--presumably, attractive.

c. The capitalization of AND is used to stress the many attractive features of the house.

d. The capitalization of FINANCING AVAILABLE is used to reassure the prospective buyer who may be concerned about obtaining a mortgage.

e. 90% is reassurance stated in more specific terms.

Notebook work:

It will be noted that the sample advertisement omitted many specific facts that a prospective buyer would need to know before he would consider buying. Have the class re-write the advertisement, adding more specific information a buyer would need. The original advertisement should be retained and specific ideas added--size of rooms, size of lot, features of landscaping, distance from shopping areas, heat costs, taxes, etc.

Writing Activity #7

A. Have students find a classified advertisement in the paper that shows how general and specific terms have been used to attract a prospective employee to apply for some job. Copy the advertisement. List the general calssification and any sub-classifications under which the ad was found. Set up a chart similar to the one used in studying the real estate ad.

When students have finished writing, some of their work can be read to the class. Discussion could stress the words used by the writer (employer in this case) to attract the reader (prospective employee).

B. Have students write a classified advertisement that uses general and specific words to communicate with the kind of reader being sought.. The advertisement may offer an items or items for sale, offer employment, make an appeal for something the writer wants to buy, or an appeal for employment.

Note to teacher:

The students may choose to do any one of the preceding activities. Emphasize the fact that they should state their purpose--to amuse, to instruct, to give information, to influence--before they begin and that they should gear their style to their audience. The pieces should not be long--five or six sentences.

Lesson VI

Models on the Communication Situation

Objectives:

See Lesson V. Note that the objectives are realized by analysis of passages from literary works. The intention again is to make students feel a connection between their writing and the principle: a writer keeps his particular audience in mind.

Note to teacher:

The analysis of the literary passages (presented in approximate order of difficulty) in this lesson directs attention to the concept of connotation or, more properly, the associations of words. Every effort should be made to treat the connotations or associations under the aspect of getting specific meanings. The question becomes: what word of all those within a general range of meaning will most exactly communicate the intended meaning to a given audience?

Exercise A

Procedure:

1. After the class has read the passage, help them to see the different audiences that the characters have. The boy: himself and the Old Man. The Old Man: the boy.

   Note how Ruark makes the transition between the boy's two audiences by telling how the boy considers what expression about the miss he should make to the Old Man--"so I played it tough."

2. Then, have the class notice what the boy said (differing from what he thought) which brought results--"The Old Man grinned very happy." In other words, the class should perceive that the boy judged his audience correctly and framed his reply with the purpose of satisfying or pleasing this particular audience.

3. Next, the class should be directed to look up the definition of ballistics in a dictionary to compare the technical definition (meant for a general audience) with the way the Old Man explained ballistics to the boy. How does the Old Man's definition of ballistics differ from that in the dictionary? The class should understand that consideration of this particular boy as audience and what he was familar with made this approach specific so that the topic was clearly understandable to him.

NOTE: Procedure is continued on page 164*.

"Ducks and Ballistics"

"I was baffled out of my mind and sick..." to "...shot always string out like water from a hose."

The complete model will be found in the selection, "A Duck Looks Different to Another Duck," pp. 29-31 of *The Old Man and the Boy* by Robert C. Ruark (New York: Henry Holt and Company, 1953[now Holt, Rinehart & Winston, Inc.]).

4. The class may be asked to fill in a chart like the following:

Speaker (person thinking or talking)	Audience (person being spoken to)	Details (specific ideas expressed)
Boy	himself Old Man	
Old Man	Boy	

Exercise B

Procedure:

1. Copies of the passage (p. 166*) should be distributed to pupils with introductory remark that this author has been playing with the idea of awareness of audience that everyone knows about and thinks of rather vaguely as "being tactful" or as saying what we "really think," the difference depending usually on who is subject and who is audience for the topic under discussion. How the person is characterized or modified makes the difference in conversation and in writing.
2. To study how a writer produces a certain effect, the class should notice in the model that in each paragraph the characterizing terms are related by being different specifics of one general idea.
3. Direct the attention of the pupils to the first paragraph. They should see that "outgoing," "extroverted," and "pushy" all have the basic idea of a person who is primarily interested in persons and things outside of self. Yet the author has chosen terms with different shades of meaning. The meaning changes from the acceptable wholesomeness of "outgoing" to the coldly objective, "extroverted," to the irritating aspect of "pushy." In other words, the "he" characterized as "pushy" no doubt would think of himself as "outgoing" were he both the audience and the subject, i.e., the "I."

NOTE: Procedure is continued on page 167*.

"A Speaker's Choice of Words"

"I am 'outgoing'; you are . . ." to ". . .after the hard day he has just had."

The complete model will be found in the "Strictly Personal" column entitled "It's All in the Point of View," on page 6 of the Chicago Daily News of July 10, 1964, written by Sydney J. Harris, published by Marshall Field in Chicago, Illinois.

4. The teacher may ask the class to analyze the rest of the passage by asking the following questions. Class may make notes in margin from recitation.
    a. What general term fits each set in the rest of the column? (They may need to consult a dictionary.)
    b. What effect did the writer (or speaker) want to produce with the specific way he characterized the subject? In other words, what emotion would the modifying terms suggest?
    c. Would the general term have this same effect?

Conclusion:

The class should be led to the conclusion that a writer (1) keeps an audience in mind, (2) chooses specific words that will produce a desired effect on that audience. The class should have firmly in mind the notion that in each of Harris' paragraphs the words he comments on are specific forms of a general idea. Conclusions should be written on the board for pupils to copy in their notebooks.

Exercise C

Procedure:

This passage might best be used just as illustration of the kind of practical thinking that authors do. But the point can be clarified by questions like the following. (Possible answers are in parentheses beneath the questions.)

1. What were Mark Twain's proposed means of presenting the story effectively?

   ("because I saw a more effective way of using the main episode --to wit: by telling it through the lips of Huck Finn.")

   This answer should be used to push for consideration of why Twain used this means of pointing toward an audience. A contrasting idea of a young girl's "lips," or told from her point of view for a girls' book may be suggested to the class so that they will realize Huck Finn was used by the reader or audience for identification; i.e., the reader sees through Huck's eyes, and therefore the audience is "any man who has ever been a boy."

2. What kind of audience did Twain keep in mind while he worked on the story?

   ("I conceive that the right way to write a story for boys, etc.")

3. How did Twain expect to enlarge his audience?

   (Same as 2, emphasizing the "every man who has ever been a boy.")

"Author and his Audience"

"Dear Mr. Hall,--I have dropped..." to "...'New Adventures of Huckleberry Finn.'"

The complete model will be found on pp. 565-6 of Mark Twain's Letters, Vol. II, by Mark Twain (New York: Harper & Brothers, 1917 [now Harper & Row]).

Exercise D

The Ransom Note

Note to teacher:

If time permits, the whole story ("The Ransom of Red Chief") should be read. It must at least be summarized.

The class needs to become aware of how O. Henry brings out differences in the various audiences dealt with in this part. The class should notice that the author does not merely state to whom conversation or the letter is addressed, but in the language he uses gives clues to identification. The particular audience is kept firmly in mind, not only by what is said, but how. Therefore, do not let pupils overlook the ideas evolved by means of the following questions. (Possible answers are enclosed in parentheses.)

1. How does Bill address Sam so that the reader knows Sam is a real desperado, a man who stops at nothing?

   (By a list of crimes and events which they've shared.)

2. How does the reader know that Sam is the leader of these two men?

   (By Bill's pleading, "You won't leave me long with him, will you, Sam?" and by the way Sam addresses Bill, "You must keep the boy quiet and amused till I return.")

3. What is the difference between the way Bill talks about the father to Sam and the way the father is actually addressed in the ransom note?

   (". . . and it ain't human for anybody to give up two thousand dollars . . ." compared to "absolutely the only terms . . ." and "We demand fifteen hundred . . .")

4. How is the boy described to Sam, who is sympathetic with Bill, or at least aware of the situation?

("... that forty-pound chunk of wildcat," and ". . . that two-legged sky-rocket of a kid.")

5. Compare the above answer with how the same boy is referred to in the ransom note to the father, who supposedly had "the celebrated moral aspect of parental affection."

(The sentimental "your boy")

NOTE: Model follows on pages 172-173*.

"The Ransom Note"
(Part 1)

"'You know, Sam,' says Bill...." to "...looking at the kid suspiciously."

The complete model will be found in the story, "The Ransom of Red Chief," in Whirligigs by O. Henry (Garden City: Doubleday and Company, Inc., 1910).

Source for this use: Adventures in Reading (Anthology) (New York: Harcourt, Brace & World, Inc.)

Exercise E

The Reply to the Ransom Note

Note to teacher:

After reading the model, the class should be directed to notice the manner in which O. Henry presents the audience in this case, and how (by what selection of words) he implies that the audience, the two desperate men, though still the same people, was somehow changed because now their attitudes and needs are different from their earlier point of view about the ransoming project. The term of address, "Two Desperate Men," used by Ebenezer is taken from their own signature on the ransom note, but now what meaning can be derived from both uses?

a. On the ransom note to the father as audience, the term "desperate" means merciless to their captive.

b. On the reply to Sam and Bill as audience, the term "desperate" means desperate for relief from their captive.

Other clues which may be cited as identification of the audience are:

c. "a little high in your demands"--an obvious over-simplification or sarcasm.

d. "a counter-proposition which I am inclined to believe you will accept."

e. "pay me two hundred and fifty dollars in cash"--a switch from demanding ransom to assuming the kidnapers will pay the supposedly bereaved parent.

f. "take him off your hands."

g. "You had better come at night--for what they would do to anybody they saw bringing him back."

"The Reply to the Ransom Note"

"Two Desperate Men. Gentlemen...." to "...and make our getaway."

The complete model will be found in the story, "The Ransom of Red Chief," cited on preceding model.

Note to teacher

Use parts from both passages given to show that exactness of detail also brings out how important a subject is to the writer. His own interest is revealed by these details or lack of them.

The teacher now directs the pupils to reread the two notes, the ransom and its reply, then makes comparisons about the degree of interest shown by both writers in the same aspects of the subject. Tell them to look for details as follows:

from Two Desperate Men	from Ebenezer Dorset, Esq.
1. Threat: "It is useless, etc." with details about place of concealment.	No interest in threat evidenced by the fact that Ebenezer doesn't bother commenting. If interested, a parent normally would plead for the safety and welfare of the child and make assurances of doing just as the kidnapers ask.
2. Interest shown in ransom money by demanding words: "absolutely the only terms on which you can have him restored" plus the elaborate details about payment of ransom, where, when, how.	Interest shown in plight of kidnaper's poor situation and "counter-proposition" that the men should pay him "to take Johnny off your hands" plus the casual "You had better come at night, etc." but no other details are given to show anxiety, or even interest.

3.	Interest shown in trying to put across men's toughness and meanness by terseness of close: "no further communication will be attempted. Two Desperate Men."	Interest shown in men by sympathetic signature close, "Very respectfully," balancing their term "Desperate." He implies that he knows what torment they had to bear in keeping Johnny.

Conclusion:

1) A writer keeps an audience in mind; 2) A writer chooses specific words that will produce a desired effect on that audience; 3) A writer may reveal his own interest in a topic by the amount and kind of specific words he uses. (Have students copy the above conclusions in their notebooks.)

Writing Activity #8

Note to teacher:

To prepare for the writing assignment the teacher should ask students to think of situations in which the speaker's viewpoint and choice of words changes because the audience involved becomes different in some way. (Some situations are given in the chart on the next page.) Continue discussion until the class has ideas and students are ready to write.

When the writing is completed, some papers may be read aloud in class. Collect all papers for teacher evaluation.

Instructions to students:

Write about one of the situations in the chart (see next page) or a similar one. The written work should show use of general and specific words selected by the speaker to express his point of view to the first audience. The writing should also show how word usage changes to express the different view point the speaker assumes when the audience changes. Before writing, it is a good idea to jot down ideas and words that express the speaker's views and to organize these ideas and words into a workable plan for the paper.

SITUATIONS THAT CHANGE A SPEAKER'S POINT-OF-VIEW

SITUATION	First Audience	Second Audience
1. Little boy telling how brave he is in the dark	Neighbor child the same age	Neighbor child the same age PLUS Little boy's junior high age brother
2. Teen-ager on phone discussing current boy-girl preferences	Closest friend	Closest friend PLUS Mother, who enters the room
3. Person telling about his part in some competition: horse show, art fair, sports, etc.	Friend who was not present at event	Friend who was not present at event PLUS Person who won more honors in the event than the speaker
4. Boy or girl describing a party he attended where he was allergic to all the foods served	Friend who was not at the party	Friend who was not at the party PLUS Host or hostess the speaker wants to retain as a friend

Lesson VII

Classifying, Individualizing, and Writer's Intention

Objectives:

1. Pupils review the meaning of "individualizing detail" (as used in these lessons).
2. Pupils learn that in describing objects a writer will use both classifying and individualizing details.
3. Pupils learn that individualizing details complete the process of describing.
4. Pupils learn from passages by Steinbeck and James how an author selects individualizing details to emphasize a central intention: the meaning he wants to communicate.
5. Pupils review elements of individualization which were introduced in Lesson II in "A Time to Leave."

Exercise A

Procedure:

Pupils are to read the model, "Miss Birdseye,"* looking for answers to the following questions (which may be put on the board or duplicated with the quotation):

1. What general word was used to classify Miss Birdseye? "lady"
2. How was this word further limited with single word modifiers? "a little old"
3. In what physical way is "a little old lady" then made into a particular individual? "with an enormous head

Notice this phrase comes after the word it modifies.

4. How does the author now first allow reader to see Miss Birdseye's head? "the vast, fair, protuberant candid, ungarnished brow"

Assign a pupil or two to look up and report to class on any of the above adjectives not understood by all. Point out that these six adjectives all come before the word modified, "brow." Ask pupils which of these single word modifiers refer most directly to physical features (vast, fair, protuberant), and which refer also to character or personality? (candid, ungarnished).

5. What physical feature is next mentioned? "eyes"

See page 184.

What words describe eyes?	"weak, kind, tired-looking"
What parts of eyes are described? (Color? Size? Shape?)	No physical parts are described. The adjectives refer to the impression of Miss Birdseye's character that the eyes seem to suggest; or better, the impression of Miss Birdseye's eyes that is given by her general behavior.
6. What is the next detail of Miss Birdseye's appearance?	Her cap.
What does the cap look like?	No details are given. (Better have a print of "Whistler's Mother" handy to illustrate the kind of cap referred to.) The precise kind of cap is unimportant-James wants us to see Miss Birdseye; the cap is simply a prop to show her gestures.
What clauses and phrases or groups of words tell about the cap?	"which had the air of falling backward, and which Miss Birdseye suddenly felt for while she talked, with unsuccessful irrelevant movements."

What do these details refer to?	Miss Birdseye's personality.
7. What word is given in the last sentence?	face
What single word modifiers are given to this subject?	sad, soft, pale
What do they describe?	The appearance and impression of Miss Birdseye's face.
8. How else is "face" described?	By a following clause which gives the dominant impression of Miss Birdseye's face, or summarizes the description.

Have the students list all individualizing details and words beneath the copy of the selection.

"Miss Birdseye"

"She was a little old lady..." to "...exposure to some slow dissolvent."

The complete model will be found in chapter 4, page 26 of *The Bostonians* by Henry James (New York: Macmillan and Co., 1886).

Exercise B

Note to teacher:

The purpose of this exercise is to show students how an object can be individualized by the use of additional specific words.

Procedure:

1. Recall for students the exercise (in Lesson V) about the problem of identifying what was being carried. The last response was that the man was carrying "a copy of the biography of Babe Ruth." Ask students to invent a response that is more specific and which will individualize the book. If they cannot, you can use the following example:
   Response--My copy of the biography of Babe Ruth that has a coke bottle stain on the first word of the title.
2. In class discussion establish (or reinforce) the fact that sometimes a person may want to know not only what class a thing belongs to; he may also want to know what is important about the thing itself, as an individual. Then he has to find a unique detail or details.
3. Write on the board:

"He unbuckled his belt . . ." to ". . .middle over a period of years."

The complete model will be found in the selection "The Red Pony", page 203 of The Long Valley by John Steinbeck (New York: The Viking Press, 1937).

Tell students that this is a sentence from Steinbeck's *The Red Pony*. Say that you are going to examine it with them to see what Steinbeck wanted to say about the belt--how he wanted us to see it--what *qualities* of it he directed us to look at.

4. Ask the students what classifying information Steinbeck gives about the belt. Actually, we know only that it is leather* and that it is old. What color is it? How wide, thick is it? What kind of buckle does it have? These classifying details, Steinbeck does not bother to give.
5. Direct the discussion so that students concentrate on the decisions Steinbeck *must have made in choosing* to tell us what he did about the belt.

Surely he knew--or could have known--all of the kinds of classifying information which appear in the chart in Lesson IV. He knew size, color, texture, design, ornamentation, and other "facts" for classification. Can they imagine why he didn't use them? Two particular points should be made and reinforced: (1) using all information would make the statements awkward and cumbersome; (2) all information would get in the way of what Steinbeck wants us to know about the belt and its wearer.

Concentrate on the second point. Your questioning should lead students to realize that Steinbeck has very *deliberately* decided what to tell us about t[illegible]elt. There are qualities about objects that are "worth knowing" somehow. In this case, Steinbeck saw something about *that belt* more important for his purposes than color, width, style, etc. Ask students to look carefully at what Steinbeck says and to try to tell you what about the belt Steinbeck thinks is important for the audience to know. Two qualities should stand out in their minds: age and wear. Sentence 1 suggests wear, or rather it suggests the possibility of wear, if unbuckling and tightening is a habitual action. Sentence 2 suggests both age and wear, in the "shining places" and in "the gradual increase of Billy's middle over a period of years." Taken together, why are the age and wear of this belt of interest to Steinbeck and to us? The students should realize that in portraying the belt as he does Steinbeck is giving us a kind of instant biography of Billy; he is a man who has grown old and lost a youthful middle; he is a man whose belt seems to say that he is more interested in getting the job done than in fashionable appearance. (Or doesn't have money to buy a new one?)

---

*Leather isn't mentioned; we infer it from "worn shiny places."

Student responses should show that they are distinguishing between classifying and individualizing details.

Emphasize that what they are saying shows that for some purposes it is more valuable for the writer to find the important individual qualities in an object than to attempt to list as many classifying facts as he can.

Exercise C

Note to teacher:

This exercise repeats the content of Exercise B; note that it is connected with the material in Lesson IV.

Procedure:

On the board write these different statements:

1. "A round, nine-inch, pastel green, plastic dinner plate with a white wheat design on its face stood in the dish drainer."
2. "Clots of water-soaked egg clung to the scored surface of the plastic plate."

Ask students to explain how Statement 2 is different from Statement 1. Have a number of students read their responses. Do they recognize that 1 classifies, 2 individualizes? Now ask them to write down what qualities the writer of 2 must have decided were important. Again ask them to read their responses. They should recognize _unpleasantness_, _possibly_ _inadequate_ _dishwasher_, _cheapness_, and _age_ and _wear_.

Exercise D

Note to teacher:

This exercise (which uses sentence models to illustrate classification and individualization) may be used for homework.

Procedure:

1. Distribute copies of the model sentences. (See page 190*.)
2. Give class an explanation along these lines:

   If you will think about what we have been saying in this lesson, you will realize that as a writer you must choose to classify or to individualize what you describe. Often a writer consciously combines the two. Some classifying details can also individualize. If you classify, you decide how narrow to make the classification. Under the circumstances in which you are writing, do you call it a plate? a china plate? a blue china plate? a blue china dinner plate? a blue china dinner plate with a simple white border? If you decide to individualize, you decide what qualities in the object are unique, are worth emphasizing, serve to distinguish this parricular object from all others. Once these qualities are discovered, you must decide how to present them.
3. For each sentence model have the students list the classifying information which the author has used to individualize it. The following chart (see pp. 191-2*) shows the details for each object.

Four Sentence Models

a. "The cushioned seat of . . ." to ". . .lean, reclining form."

The complete sentence will be found in the selection "Bartleby, the Scrivener," reprinted in The Piazza Tales by Herman Melville.

Source for this use: Shorter Novels of Herman Melville, page 129 (New York: Horace Liveright, Inc., 1928).

b. "His little brown hat . . ." to ". . .over his stupid strength."

The complete sentence will be found in The Informer by Liam O'Flaherty (London: Jonathan Cape, 1925 [?]).

c. "A flock of white pigeons, with pink eyes spotted in the centers with black, puffed out their white feathers and walked sedately between the legs of the six horses . . ."

taken from the short story "Tallow Ball" by Guy de Maupassant

d. "An iceberg Out of the dark she . . ." to ". . .in the Titanic's path."

The complete sentence will be found on page 9 of the selection "RMS Titanic," found in Admiral Death by Hanson Baldwin (New York: Simon & Schuster, Inc., 1938).

a. Sofa

Classifying	Individualizing
Age--old	"faint impress of a lean, reclining form."
Material or construction--cushioned seat	
Condition--rickety	
Position--in one corner	

b. Hat

Classifying	Individualizing
Size--little	perched on the top of his skull
Color--brown	looked like a magic charm
	endowed with reason and knowledge, mounting guard over his stupid strength

NOTE: Classifying information and individualizing detail might be determined for "charm" and "strength" (as below) but we are primarily concerned with "hat."

Classifying information for "charm"

Function--magic

Classifying information for "strength"

Kind--stupid

c. Flock

Classifying	Individualizing
Kind--of . . . pigeons	puffed cut their white feathers and walked sedately between the legs of the six horses . . .
Color--white	
Ornamentation--with pink eyes spotted in the centers with black	

d. Shape

Position--Out of the dark she came	Directly in the Titanic's path
Size--vast	
Color--(dim) white	
General condition--monstrous	

Suggested Notebook Work

Have Students search for sentences in books, magazines, etc. showing writer's choice of detail. Have them underline specific detail. Classifying characteristics could be written class exercise or a homework exercise on these sentences.

Conclusion:

The student should be led to the conclusion that if he wishes to individualize an object he chooses those qualities which make it unique, worthwhile, or important; if he wishes to classify an object he chooses those qualities which give its size, shape, color, etc.

Have students copy the conclusion in their class notebooks.

Writing Activity #9

Note to teacher:

The purpose of this lesson is to give students writing experience in selecting individualizing details necessary to express a central intention or a point of view. Students are to describe specified objects (cup) found in given situations (used daily for many years by an elderly woman) from the viewpoint stated (cup is highly prized possession). See exercise A.

The description of each object in exercise A is limited to one sentence using not more than four characterizing details to make the selection of highly individualized details imperative.

Exercise B has no limitations on the number of sentences or individualizing terms that may be used. The student is asked to write a full description using the general and specific terms needed to give a clear picture and to express his viewpoint of an object. The exercises and instructions may be duplicated for class use.

A. Use one sentence to describe each object given in the exercise. The written description should express the viewpoint stated. Each object has been placed in a situation to help the writer understand the viewpoint required. No more than four individualizing details may be used in any one sentence description. This means that the writer will have to be highly selective in his choice of words. The writer would find it helpful to jot down as many details for an object as he can think of, then select the most useful ones for the sentence he composes.

Object to be Described	Situation	Viewpoint toward the object to be expressed by writer
Cup (and saucer)	Used daily for many years by an elderly lady.	The cup is a highly treasured possession of the lady.
Snow	Causes problem of getting a car out of the driveway.	The snow is an annoyance, a source of worry.
Yawn	Spreads over face of student who had appeared attentive in class.	A classmate regards the yawn as amusing.
Noise	Interrupts a quiet night. Source is unknown.	Described in an attempt to identify the noise and find out what caused it.
Tube of toothpaste	Left after use by other family members.	The writer is distressed and finds it difficult to get toothpaste to brush his teeth.
Traveler	To be met at airport by someone who has not seen the traveler before.	The writer describes the traveler so he can be identified by person meeting him.

B. Select an object, from the list given below or one of your own choice, that you have observed. Think of a possible viewpoint or central thought that you have about the object.

Write a complete description of the object selected that will give the reader a clear picture of what you are describing and let the reader know what viewpoint you had in mind when you wrote the description. Use as many sentences and as many general or specific terms as you need to make your meaning clear. Remember to make a plan for your paper by organizing the ideas and words you jot down, before you begin the paper.

Objects that may be described:

1) New student
2) Act in school talent show
3) School bus
4) Vacation campsite
5) Centerpiece on dinner table
6) Friend's room
7) Produce counter in store
8) Display case in bakery

Lesson VIII

Reinforcing Lesson in Individualization

Objectives:

1. To reinforce the meaning of individualizing details.
2. To emphasize the differences between classifying and individualizing details.
3. To give further practice in recognizing each kind of detail.
4. To provide writing activities in which the students may apply their understanding of these ideas.

Exercise A

Procedure:

1. Review points made in Lesson VII about passages by James and Steinbeck. Note especially that the descriptions concentrated on specific not general qualities. With the belt, for example, Steinbeck was not interested in fitting it into the class belts, or finding a sub-class of belts for it to go into. On the contrary he wanted to separate it from other items of its kind,* so he did his describing by picking out a detail about the belt that would call attention to it as an individual, trusting to his reader's experience to provide the general characteristics.
2. Proceed to the following example, which will reinforce the points made in Lesson VII.

> An early auto came chugging down a superhighway,
> casting behind it a screen of blue smoke.

If we are general viewers and not auto enthusiasts, engineers, or historians, we simply see a general outline of an old car. We aren't very much concerned about its classifying qualities. We ignore how many wheels it has, what type of engine it uses, the color of its upholstery, or hundreds of other classifying qualities. On the other hand, if we are writers, its noise, its age, its plumes of smoke--they are what individualize it, and they are what we as writers would present, depending on the total impression. The writer will choose details that emphasize the over-all impression of the car that he wants to give his audience. He might talk of the loose-bolted carriage lamps clattering against the fenders, of the thin spare tire with cracks of age running down its sides. He will use whatever details he chooses to heighten the individuality of the object, not to classify it.

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*Specifically the purpose of the separation is to let the reader know Billy's age, and the belt is the only means of doing so.

Procedure for Differentiating between Classification and Individualization

1. Ask your students to distinguish between classifying and individualizing details.
2. Ask what are the kinds of questions one must ask in order to narrow the classification of an object. See Lesson IV.
3. Ask what kinds of writing require a high degree of classification. (Giving instructions, mechanical subjects, scientific reporting, etc.)
4. Ask what the writer seeks to do when he individualizes an object. (He wants to give the object importance as an individual. He wants to show what makes it different from others of its kind.)
5. Ask why a writer might want to show the importance of an object. (Because he has a personal interest in or connection with the object. It belongs to him, either literally, in the sense of actual ownership, or more or less figuratively in the sense that he sees it or feels it in a particular individual way. And indeed, when it is the writer's feelings that give an object specialness for him, then of course the most accurate statement would be that he uses the special quality

or qualities of the object to describe or suggest his feelings.)

6. Remind students that for purposes of classifying they have learned to look at the size, shape, color, etc. of objects. (See Lesson IV.) Ask what they think they should look for when they want to individualize an object. Are there qualities other then those already noted that are used for individualizing? (Probably not.) Students should see that, in individualizing, the writer generally looks for a quality (detail) that stands out--or one that he wants to make stand out. He asks what can I point to in this object that will show its interest, uniqueness, importance. Although the young writer will need to develop many skills, perhaps none will be more important than that of close, selective observation.

Exercise B

Procedure:

1. Explain that the exercise is to give students practice in finding individualizing details.
2. Put the following items on board:
   a. Bowl of [food]
   b. Car
   c. Wastebasket
   d. Chair
   e. Store
3. Tell students you want them to think of particular kinds of food to fill in Item a. Put some responses on board. Very likely most will be fairly general: bowl of cereal, bowl of stew, bowl of vegetables. And the first job will be to get the class-word specified: bowl of Shredded Wheat, bowl of beef stew, bowl of turnip greens.
4. Next ask the class to think of a specific (real) bowl filled with whatever kind of food they gave in the first stage. For example, work with the bowl of Shredded Wheat. Where can bowls of Shredded Wheat be seen? At breakfast, after breakfast. On the table, in the sink. Before eating, after eating. What is the color of Shredded Wheat when it is dry? When moistened? What does it feel like?
5. Point out that you are having them ask the same kind of questions as they did for classifying an object. But this time they are thinking about a particular object and its condition at a particular moment. In classifying they were

thinking, as it were, about several objects of a kind and trying to determine the general characteristics--the characteristics that made one object like another. Now they are looking for the identifying characteristics that separate one object of a kind from others of its kind.

6. Ask for more individualizing details and list on board. (Covered with flies, the chipped bowl, unappealing as a piece of wet toast.) Now ask the class for a complete sentence using some of these individualizing details. For example, "The chipped bowl of soggy Shredded Wheat, covered with flies, looked about as appealing as a piece of wet toast." (The students will probably do much better than this.)
7. Continue with the next item, "car," and proceed in a similar manner. The students will undoubtedly give many classifying details also. Be sure to accept these, but write them down in another column labeled "classifying details." Explain that these could be used, except we are at the moment interested in individualizing details.
8. When you have completed the sentences using "car," let each student choose one of the other three objects to individualize with details in a sentence. Watch out for general adjectives such as old, pretty, ugly, etc. Commend accurate details by pointing out that they are fresh and more vivid.

Exercise C

Models Illustrating Use of Individualizing Details

Note to teacher:

This particular lesson has emphasized how objects may be individualized by details, but models are included which take up a season, a person, and a place. The model for the first exercise has been worked out in detail. The last two may be treated similarly.

Procedure:

1. Distribute copies of "Winter's Turning" to students and read aloud. Comment on unfamiliar words and phrases: jocund, weathercock, crocus colored, parterre, mercury. Be sure that the students understand the meaning of the poem and the pictures it conveys.
2. Ask the student to pick out the objects which the author describes in some detail. (Many objects, of course, are mentioned which either have no description or not more than one word--arches, steeple, street, etc. When or if they mention these, ask them if the author considered these important; bring out the fact that although every word in a poem is important some are more so than others. Today we want only those which the poet makes important.) Such objects might be snow, brightness, river, spire and dome, weathercock, house, street. houses and houses, parterres, us, we, Winter, etc.
3. Now ask them to make a chart (see page 206* for chart) and list the classifying details in one column, and the individualizing details in another.

4. If you feel that the students can do this as homework, you may wish to assign it as such; but it might be wiser to have it done under your supervision. Emphasize constantly that classifying details refer to color, location, size, etc., whereas individualizing details refer to those aspects which are unique or special to a particular object. Obviously there are details which could be both, but try to decide in those cases what the author intended them to do.

5. You might want to point out the vigor and freshness of the language and the mood of joy which is created by the poet in the words and details used: golden, jocund, thrust up, race along sidewalks, etc. She chose these particular words and details instead of others she might have used.

"Winter's Turning"

"Snow is still on the ground . . ." to ". . . And the calendar calls it March."

The complete model (entire poem), written by Amy Lowell, will be found on page 90 of Experiments in Writing by Luella B. Cook.

Classifying and Individualizing Details

	Object (person, place, or thing)	Classifying Details	Individualizing Details
1.	snow	on the ground	
2.	brightness	golden	
3.	river	in the air blue under the arches	sweeping
4.	spire and dome	clear golden and pink	ringed with ice flakes jocund
5.	weathercock	golden	flashes smartly "Cock-a-doodle-dooing" Straight at the ear of Heaven
4.	houses	tall apartment crocus-colored from the street	thrusts up like a new-sprung flower
7.	street	another	edged and patterned with the bloom of bricks
8.	parterre	gold and mercury	blowing and glowing alight with the wind washed over
9.	us		throw up our hats
10.	we		past the age of balls
11.	us		take hold of hands race along sidewalks dodge the traffic whir with the golden spoke wheels of the sun
12.	Winter		drops into the wastebasket

"The Derelict"

"He wore a greasy, threadbare..." to "...one side of his head and buried the ear."

The complete model will be found on page 532 of You Can't Go Home Again by Thomas Wolfe (New York: Harper Brothers, 1940 [now Harper & Row]).

"A Boxer"

"Cape Cod is the bared..." to "...upon her breast at Cape Ann..."

The complete model will be found in the selection, "A Boxer," from Cape Cod by Henry David Thoreau (Boston: Houghton Mifflin Co.).

Source for this use: The Art of Description, M. H. Nicolson, ed., page 87.

Writing Activity #10

Note to teacher:

Student may select one of the following activities, or you may prefer to have the students do one from each. Papers may be brought to the next class and evaluated in groups cr individually. Collect at next class and check them to make certain that the students understand the difference between classifying and individualizing details.

A. Display on the bulletin board two or three cartoon of well-known people (politicians, actors or actresses, singers, etc.) Have the students choose one; then direct them as follows: on a sheet of paper list in one column classifying details as you know them--size, hair, eyes, dress, etc. In a second column list individualizing details as you note them in the cartoon. When you have finished this, try writing a brief description of the person using detiils from both columns. You will not use all the details you have listed, but only those which will accentuate his essential character. In other words, like the authors we have studied, you will be selective.

B. Choose one of your classmates to describe. Using two columns, list classifying details and individualizing details. Write a brief description of the person omitting his name. Try to make your word picture graphic enough so that others can recognize him from your description.

C. Using two columns list classifying and individualizing details for your room. Now write a description of your room using details from both columns.which emphasize its distinctivenss.

D. Choose an object which has significance for you, (a toy, a book, etc.) Use the same procedure as above and write a brief description of it. Try to select details which will make us feel as you do about it.

Lesson IX

Reinforcing Exercises in Individualization

Objectives:

1. To emphasize the importance of using vivid and specific verbs instead of general ones. (See Lesson II*)
2. To give further practice in the use of individualizing words and details by adding modifiers to nouns.
3. To give the students an opportunity to start a more extended piece of writing.

Procedure:

1. Put on the board one of the noun phrases from a previous lesson; e.g., "soggy, milk-soaked Shredded Wheat." Ask class if they can think of an action to go with the phrase; that is, something that the object could do.

For example,

> The soggy, milk-soaked Shredded Wheat fell into the sink and went toward the drain.

2. The verbs in the example are purposely rather vague, or not so specific as possible, because that's the kind the children are most likely to give. In the case of this sentence, were it real, some time would have to be spent working fell and went toward more specific meanings. Use as many patterns as you can think of.

   fell with a plop ----- plopped

   plopped ---ly into the sink

   plopped ---ly and -----ly into the sink

   plopped ---ly into the sink making a ______________

   plopped ---ly into the sink to make ______________

3. To summarize the discussion, recall the exercises above which analyzed the modifiers in descriptive passages by Maureen Daly and John Muir (Lesson III). Make the point as strongly as possible that "description" really means adding details about the object of the description. In writing, such details are added to simple statements. The exercise has suggested some patterns for working details into "sentences."
4. Have class work on statements for other objects used in Exercise B, Lesson VIII. Watch out for statements constructed around the verb to be, or using general adjectives pretty, comfortable, old, etc. Emphasize that you want to be able to see the object.

Tell class that you want them to put all their ideas into single sentences. Such a direction is likely to produce a simple but direct defense: the students will write rather short sentences and aver that they can't think of other details. Their real problem, however, is likely to be that they can't see how to work the details into their basic sentence. Hence the task of the exercise is to show them the patterns or constructions that can subordinate the details so that they can be worked into the basic sentence.

Proceed by asking for the details. List them. Then show how they can be added to the basic sentence.

For example, a basic sentence might be:

My car is an old junk.

With such a sentence the procedure would be simply to ask questions of the following sort, jotting answers down on board.

What kind of car is it?

What year is it?

What color is it?

Are there dents, scratches? Where? How many?

Are the lights broken? Do they work?

What about tires?

What about grille and trunk?

Is there writing on the car?

What is condition of inside of car?

After the details are on the board, begin working them into a sentence. Start with just the subject and verb.

My car is __________________

Then ask what they want to add first. Probably they will give the name and type.

a Cadillac convertible

Ask if they can fit in the year.

1950
a Cadillac convertible

Ask them to fit in the color.

white 1950
a Cadillac convertible

Ask them to fit in the detail about the dents and scratches. At first they may have recourse to a new sentence:

> My car is a white 1950 Cadillac convertible. It is all banged up. It's got lots of scratches on the fenders.

Now erase the two subordinate predications so that what they see on the board is:

> My car is a white 1950 Cadillac convertible
> all banged up   lots of scratches on the
> fenders

Read this aloud. Note that the "all banged up" can be connected to the main sentence with the voice. Ask how the "lots of scratches on the fenders" can be connected? The answers might be with, and with, having, and having.

Ask how other details can be fitted into the sentence. Here you will be working toward a series.

> My car is a white 1950 Cadillac convertible, all banged up with lots of scratches, only one headlight, worn tires and a broken grille.

Then ask whether class can see any other position for "banged up" and "lots of scratches."

> My car is a banged up, scratched white 1950 Cadillac_________________________

Note the change from "lots of scratches" to "scratched" that had to be made to change the position of the detail.

Writing Activity #11

Note to teacher:

The sentences that are given in this section of the lesson are not included as models, but are here only to show the direction in which a class may move. Accuracy in description remains the major purpose of the lessons.

A. Call attention to the verb is and ask the class to think of verbs that show movement of the car and its parts.

darted
lurched
swung
zoomed
staggered
clattered
trembled
strained

Ask students to write a sentence that tells what the car is doing and that includes descriptive details about the car.

The old tires strained, the lone headlight clattered, and the broken grille trembled, as my banged up white 1950 Cadillac lurched into traffic.

Call attention to the verb is and ask the class to think of other verbs that could be used to add meaning to the description.

The 1950 white Cadillac

wears
displays
shows
possesses
flaunts a lot of scratches, only one headlight, worn tires, a

The scratches, headlight, tires and broken grille

bedeck

garnish

ornament

adorn

distinguish

clothe the car.

Ask the students to create a sentence about the car using some of the motion words they have suggested. Features that distinguish the car may need to be rearranged in the new sentence that is created.

My car, a banged up white 1950 Cadillac equipped with worn tires and a broken grille, flaunts a lot of scratches and one lone headlight.

A lot of scratches and one lone headlight decorate my banged up white 1950 Cadillac adorned with worn tires and a broken grille.

B. Ask students to write one or two statements choosing characteristic detail about each of the following: (1) my pet (dog, bird, cat, or snake) (2) my bicycle or skates (3) my favorite toys (stuffed animals, model airplanes or cars) (4) favorite article of clothing (sweater, coat, or shoes).

Choose and emphasize the individualizing details so the reader sees the individual object from the point of view of the writer. Emphasize how action verbs help to get point across.

In class the teacher should read some aloud. Put a few good ones on the board and discuss.

C. Ask the students to select a subject of their own choice. It should be one in which there are people (or animals) and an activity of some kind, such as a football game (or other athletic event), the circus (or the fair), the pet show, etc. Explain to the students that they are to choose one with which they are familiar and they are to describe it as vividly as they can in a page or so. Suggest that they limit their description to the scene as it is when they first see it (although this is not mandatory). They are to assume they are writing it for:

1) The sport page of a newspaper.
2) A description from a story.

They will need to decide their mood (happy, sad, curious, etc.) and the kind of day (sunny, rainy, grey, etc.), if this is significant.

Now ask them what their first job is. (What you want here is for the students to realize that their first job is to start listing details [in any order] which will describe the event.) Assign to them the job of listing these details (and words) for the next lesson. You will probably want to suggest that they have not less than two columns or more of details so they will have many to select from. The following questions may help to guide them.

1) What was the location of event?
2) What was the weather like?
3) Why were you there?
4) How did the crowd impress you?
5) What individuals did you notice particularly?

6) What sounds did you hear?

7) What odors were evident?

8) Did you eat anything and how did it taste?

9) What about the participants?

10) What were your feelings?

This writing activity is continued in Writing Activity #12 in Lesson X, page 224*.

Lesson X

Models Individualization

Objectives:

1. To reinforce learning about specific details by letting pupils see how they work in practice and having them pick out *specific, individualizing details.*
2. Have students check the list of details (started in Lesson IX) for their papers, add to the list if possible, and start selecting and organizing them.
3. To write a complete paper.

Exercise A

Procedure:

1. Read entire passage and then note the details that explain what makes a summer a "marvelous thing." The most general, the class should realize, is "being close to water." This is specified or modified by:
    a. "the kiss of the sun,"
    b. "on dancing little waves,"
    c. "fresh salt breeze in your face,"
    d. "sun on your head,"
    e. "the taste of salt fresh on your lips."
2. Ask class to pick out the details on the last sentence that make day specific.
3. Many students (even today) will be unfamiliar with the notion of "being close to water" in the summer. It may mean no more than the vacations that they know other people have, and so quite legitimately the passage may arouse some envy. The danger may, perhaps, be avoided by beginning the exercise with questions about whether they like summer or not. If they do, why? If they don't, why? After getting their details down in front of them, the passage can be used to illustrate how another person handled the problem of expressing his feeling about summer. In other words, it can be treated somewhat impersonally, as an example of writing rather than as a reminder of social difference.

NOTE: The passage follows on page 221*.

"Something to Remember"

"If you are a very small boy,..." to "...the edges of the steaming marshes."

The complete model will be found on page 41 in the selection, "Fish Keep a Fellow Out of Trouble," from The Old Man and the Boy (New York: Henry Holt & Co., 1953 [now Holt, Rinehart & Winston, Inc.]).

Exercise B

Procedure:

1. Read passage and then have class note the details that describe: first, a "real dog," and then Little Bit.
2. Substitute street or alley for room and ask for details to describe actions of a dog.

NOTE: The passage follows on page 223*.

"Little Bit"

"A real dog moves about a room..." to "...over her mouse teeth and sneered."

The complete model will be found in the selection, "Dog Overboard," from Father, Dear Father by Ludwig Bemelmans (New York: The Viking Press, 1953).

Source for this use: Adventures for Readers, Book II (New York: Harcourt, Brace & World, Inc., page 121).

Writing Activity #12

NOTE: This writing activity is continued from Writing Activity #11 in Lesson IX, pages 215*-218*.

A. You might say to the class: From the very beginning of our composition work this year you have seen that all authors use both classifying and individualizing details when they are describing. You also know from our analyses of writing, that authors never use all the details that exist; they choose those which suit their purpose. The authors probably follow some plan, such as we are using here, of listing many details and words (or thinking of them, since they are more expert than we) and deciding on or selecting only those which will best convey their meaning and intention. Now you have a long list of details with you for your paper.

How are you going to decide what to use and what to discard? (Possible answers might be: Our purpose in writing it, that is, the audience situation; how we feel about it, our mood; kind of day, etc.)

Continue saying: that is correct. Now at the top of a new sheet of paper, list your purpose, your mood, the kind of day, or anything else which you think is important. (Give time for this to be done.)

Now take your list and copy on the new sheet, those words and details which you think are suitable. (As the students do this, move among them to give help where needed or commendation.)

You might let them work in groups of three's for this activity for purposes of assistance and encouragement. If you do this, let each one make suggestions to the other two in the group. As they finish the selection of details tell the students to organize their details in some kind of order:

1. According to time--what come first, next, etc.
2. From the general overall scene to the less general, more specific.
3. From the mood to the scene.
4. From the weather to the scene.

Finish the lesson by telling the class that, for the next lesson, they should organize their lists of details.

B. At the beginning of the period ask students to check over the organization of their details making any changes or additions which occur to them. Then say to class: by this time you should have a pretty good picture or idea of your subject in mind; now we are ready to write. Remember we do not want quantity --a page or so is all, but try to make each word count so that your finished piece will convey your purpose and meaning. You may begin now and let's see if you can finish your first draft by the end of the period. (As the pupils write, move among them. Try to give each student some help and some encouragement. Emphasize the importence of a good opening sentence and try to see that all make a strong beginning.) Then say as the period draws to a close: The revised and final paper is due Friday (or whenever). Be sure to give the class enough time.

C. The revised paper should be brought to class and evaluated according to students' own check-lists. (See supplementary Lesson A.) If this is done, then further corrections and changes should be made. Have class discuss some of their drafts and suggested revisions. If all has progressed well up to this point, the final clean copy would then be due next class period. Be prepared, however, to give the class additional class periods if necessary.

Final papers should be evaluated by the teacher for evidence of a plan of organization, vivid and specific words, and details which emphasize the purpose and meaning intended. Errors in grammar and mechanics should not be stressed. Ask some of the students who volunteer to read their papers. Have a discussion on good points and any weaknesses. Best papers should be displayed on the bulletin board.

Lesson X*

Writer's Attitude and Choice of Terms

Objectives:

1. To show how mood or attitude influence choice of details.
2. To show how abstract words acquire meaning.
3. To show how denotative and connotative meanings of words differ and show mood.

Part I

Models Illustrating Attitude

Note to teacher:

In previous lessons pupils have analyzed classifying and individualizing words and constructions in terms of the writer's more or less practical purposes. The question has been: "What is the writer's meaning?" Now it may be time to add a further question: "What is the writer's tone or attitude?" Now, in other words, the analysis will be in terms of the writer's feelings about his statement or the subject of his statement. The pupils will be asked to consider not only the writer's feeling about his statement or the subject of his statement. The pupils will be asked to consider not only the writer's practical purpose in his' writing, but also the affect content of the writing; not only what the writer says but how he tones what he says.

The emphasis in Part I is on writer's attitude. The models in Exercise A illustrate how the writer's attitude controls the material (words) he uses. Because he has a general feeling about his subject, the writer must choose his words from a fairly limited range of the lexicon; i.e. he must choose words which in one way or another suggest the general attitude. Students are asked to locate the general term that reveals the author's attitude in the piece and then to locate the modifiers that carry the attitude throughout the passage.

In Version 1 of the model in Exercise B "arrogantly persecuted" (the general attitude) is underlined. Students are to supply modifiers, for the blanks, which fit the attitude the phrase reveals.

Version 1 of Exercise C gives students similar practice, in an additional activity.

Exercise A

Procedure:

1. Distribute copies of "The Appearance of Evil," (page 231*).

2. Inform the class of the purpose of the lesson by simplifying statements in Note to teacher. For instance, "The lesson we are starting today is to teach you a method of choosing terms or modifiers which is easy to catch on to because all you have to do is:

    a. Determine or recognize what attitude is to be set, or what the purpose of a piece of writing is;

    b. Set this attitude or purpose up in the beginning with some general word to give reader a clue; then,

    c. Follow this clue in the rest of the piece by using modifiers and terms that agree or correspond with it.

3. To show you (the class) what I mean, let's look at the model being distributed. I'll read aloud while you follow, then you go back and pick out the controlling word; i.e., the general term that sets the mood for this piece.

4. When you determine that word, write it down as a heading for a list of terms which are modifications of the general term and serve to explain or further describe what the author means.

NOTE: It is better for the class to jot down the list rather than merely underline the terms because listing gets them into a habit of making notes which is a helpful preparation for their own writing.

5. When sufficient time has been allowed, call for recitation

from their lists. In order to reinforce the idea for many pupils, write the recited list, which you may need to amend, on the board.

6. Conclude with emphasis on the relationship between the words listed and the general term used as the heading. Do they all fit?

The list is extracted below for the teacher's convenience. Be sure the list has these terms, although pupils may have given more.

ugly, evil looking fellow	General Term
tall, gaunt, ill-formed snake-like neck repellent head rudimentary ears malignant look not more than half human	Specific Details

"The Appearance of Evil"

"During the few words they exchanged..." to "...only householder on the lonely road to Mora."

The complete model will be found in Death Comes for the Archbishop by Willa Cather (New York: Alfred Knopf, 1927).

See also: Missionary Journeys, chapter 2, sec. 2, "The Lonely Road to Mora."

Exercise B

Note to teacher:

This exercise puts more responsibility on the pupils by requiring them to supply the modifiers, although the general term which sets the attitude is underlined in the model, "Settlers and Cattlemen."

Procedure:

1. Distribute copies of Version 1. (See page 233*.)
2. Remind pupils of purpose given in Exercise A, and point out the underlined controlling term.
3. Tell them to read through first, then go back and fill in the blanks with terms suitable to the underlined controlling term.
4. After allowing sufficient time, have a number of papers read for discussion. Did they stick to the attitude of the controlling term?
5. Collect and evaluate papers if time does not allow all to be read in class.
6. The complete form (page 234*) can be distributed and read aloud if the class wants to hear how the authors wrote it.

Settlers and Cattlemen

by Philip Durham and Everett L. Jones

Version 1

The settlers and small ranchers, in their turn, complained that the big cattle companies arrogantly persecuted all the little outfits--_______ their fences, _______ their crops, _______ their stock, _______ them membership in stockmen's associations, _______ them representation in roundups and _______ their lives and those of their families. Settlers grew so _______ that some of them justified or condoned rustling or butchering of cattle company stock.

"Settlers and Cattlemen"

"The settlers and small ranchers,..." to "...butchering of cattle company stock."

The complete model will be found in The Negro Cowboys by Philip Durham and Everett L. Jones (New York: Dodd, Mead & Co., 1965).

Exercise C

Note to teacher:

Exercise B is repeated in this exercise with a different type of model to give pupils further practice. This passage shows a more vivid description and explanation of the abstract general term, raging. After pupils have filled in their choices of modifiers, read the author's complete copy. It would be interesting to discuss with the class why "The Mob" is more vivid than "Settlers and Cattlemen." Will they be able to note and express the idea that sensory impressions ("light of the flaming barn," "yelling," "contorted to shapes," etc.) make up the modifiers in the Kenneth Roberts piece while many of the explanations in the other passage from The Negro Cowboys are general abstractions themselves ("refusing," "denying," "threatening," "bitter")?

Procedure:

1. Remind pupils of objectives given at beginning of lesson.
2. Distribute copy of passage from Oliver Wiswell (page 236*) with underlining and blanks with directions to read and fill in.
3. Read and compare with each other's, and then with author.
4. Evaluate pupils' papers.

NOTE: The complete selection "The Mob" is found on page 237*.

"The Mob"

"I hadn't myself seen the mob..." to "...of ever becoming human again."

The complete model will be found in Oliver Wiswell by Kenneth Roberts (New York: Doubleday, Doran & Co., Inc., 1940 [now Doubleday & Co., Inc.]).

Part II

Synonyms: Connotation

Note to teacher:

The dictionary is such standard equipment in classrooms, with "dictionary skills" taught from the fourth grade on up, that the pupils' knowledge of its use as an aid to composition may be assumed. Although references to consulting the dictionary have been made for various purposes in previous lessons, it seems advisable to give the pupils a refresher of what dictionary definitions do for them, and particularly, what definitions, as such, fail to do.

Are your pupils aware that a dictionary is an authority for meaning only as a record of current agreement about certain phases of the meaning of a word? The dictionary meaning does not allow for the various changes brought about by context, person and time, although some dictionaries indicate that these changes are possible by presenting an archaic or obsolete meaning for some words. Definitions, by the nature of their purpose, necessarily must present sterile, unemotional denotations. Pupils often complain that they don't understand a word after they have "looked it up." Is the cause of their frustration only one of poor vocabulary? Probably the almost pure abstract quality of the denotations keeps these pupils in too rarefied an atmosphere.

This part of the lesson aims to teach them to realize this denotative aspect, with emphasis on the connotation and variety of synonyms. The tie-in with attitude, of course, is conveyed by understanding the emotional value which shades the meaning of synonyms.

Procedure:

1. If the pupils have not recently had experience as a class in abbreviations, position and other facets of dictionary entries, a brief review may be helpful.

NOTE: If the teacher wishes, the review may be used to end the exercise rather than begin it.

For a review, have class turn to a word, whose paragraph entry you read aloud, commenting where it seems necessary. Such a word might be "pose." Particularly call their attention to the neutral objectivity, or high abstraction, of several different definitions of this word; then point out that its synonyms with their connotations show a definite judgment, bias, or some kind of emotional involvement. At least, praise or condemnation is conveyed by some of the synonyms. Use of a thesaurus may also be brought in here.

2. Tell your pupils that you want their best listening attention because you are going to make three statements which mean approximately the same thing but have some differences. You want them to tell you as much as they can about the similarity and especially the differences. They are to explain the differences by telling what the situations might be for each statement.

3. Use the three following statements or any ideas of your own, of an attention-getting nature, with a similar set of synonyms.
   a. "Would you mind? I'm having a little trouble hearing."
   b. "Would you please stop talking now?"
   c. "Shut up!"

NOTE: "Its ["shut up"] terseness avoids . . ." to ". . .mood, and attitude toward him."

The complete model will be found in A Dictionary of Contemporary American Usage by Bergen Evans and Cornelia Evans (New York: Random House, Inc., 1957), p. 452 (from the definition of "shut up").

4. After several pupils have given their ideas about the differences in situations implied in each of the above statements (the similarity seems too obvious to have more than one recitation about it), ask them to consider what key term changed in each statement. It may be helpful to write the three statements on the board.
5. Lead class to realize that:
   (a) merely hints politely at a form of being quiet with "trouble hearing";
   (b) uses "stop" with "talk" in a question; while
   (c) has the terse and vivid "Shut up!"
6. Conclude that all three have the same general meaning, but quite different shades of meaning in-

volving degrees of mood and attitude, or clues about a situation with some emotional connotation about the mood of the speaker and his attitude toward the audience.

7. Tell the class that the statements made in the beginning (step 3) show the characteristics of synonyms.

If the class is responsive have them dictate the characteristics of synonyms (while you or a student write them on the board) under the heading: Synonyms. Or you write the following under the heading.

a. different shades of meaning

b. clues

c. situation

d. mood

e. attitude

Have pupils copy this in their notebooks.

Exercise D

Procedure:

1. Reinforce their grasp of the quality and use of synonyms by having class fill in the following work sheet, using dictionaries and/or thesauruses. They are to look up the general word given, read the entire entry, and then choose the synonym whose emotional overtones connotes the situation presented in the statement. Then have pupils fill in the blanks with their choices. The work sheet follows on pages 243*-245*.

Work Sheet

Directions:

1. Read general term at left and the accompanying statements on the right which contain blanks instead of some version of the general term.
2. Look up general term in dictionary. Read entire entry including definitions of any synonyms given or used.
3. Consider which synonym fits best into each statement and fill in the blanks. Do not use the general term given on this sheet.
4. Note the example given below:

	General term	Statement needing Synonym
Ex.	deceive	a. Sally equivocated about who was at the party so John's feelings would not be hurt. b. Sally told a ____________________ about her date so that her parents would not ground her.
1.	solitary	a. John studied ____________________ when he wanted to concentrate well. b. John was ____________________ when he thought he was rejected by the group.
2.	say again	a. The teacher kindly ____________________ the answer which I had not heard. b. The teacher bored most of the group by ________________________.

General term	Statement needing Synonym
3. choose	a. John was ________________ for the honor out of all the boys.
	b. Jane ________________ out the creme-filled chocolates by pinching them all.
4. group	a. Her pleasant ________________ of friends remembered her birthday with a party.
	b. She belonged to a snobbish ________________ who think highly of themselves.
5. talk	a. I ________________ with my neighbor to take her mind off her troubles.
	b. Mrs. Smith ________________ about anyone not present.
6. eat	a. He ________________ his food to get out to play after supper.
	b. She ________________ at her plateful, though she complimented her hostess on the supper.
7. stiff	a. The tackle crouched ________________ on the line ready to bring down his man on the opposing team.
	b. The embarrassed pupil maintained a ________________ expression when the whole class laughed at his mistake.

	General term	Statement needing Synonym
8.	laugh	a. She ____________________ impolitely at the mean teacher's discomfort.
		b. The audience ____________________ at the circus clowns' slap stick version of cops and robbers.
9.	look	a. He crept around the bushes and ____________________ through the hole in the blinds.
		b. She could not help ____________________ at the man brushing his teeth in the restaurant .
10.	unchangeable	a. The devoted father was ____________________ in his attitude about when Johnny should get home at night.
		b. Members of the John Birch Society were ____________________ in their attitude about the U. N.

Writing Activity #13

Part 1

Note to teacher:

Additional exercise may be provided by giving a list of general terms to the pupils and having them choose one attitude-provoking synonym for each as homework. The next day these homework lists can be exchanged for the writing of sentences to fit each synonym, presenting a situation which corresponds to the emotional overtones of the synonym. Such a list of general terms are given below:

a. stop

b. someone you know

c. indiscreet

d. nice

e. low

Procedure:

1. Write above list on board and direct pupils to copy and find an expressive synonym for each which clearly reveals some kind of attitude.
2. Since it may make a difference, alert them to choose synonyms carefully because they will be used by a fellow pupil the next day as the bases of sentences.
3. A volunteer or two to do extra lists will provide against a shortage of the needed number of lists.

Part 2

Procedure:

1. Have pupils exchange papers and compose 5 interesting sentences using one synonym as an important word for each sentence which may serve as controlling attitude of a written piece.
2. Collect for evaluation. Indicate one controlling sentence showing attitude for a written piece (see next exercise).

Part 3

Procedure:

1. Direct a brief recitation in recall of the general principles and methods set forth in the lessons so far. The check-lists that the students have compiled (See Supplementary Lesson A, p. 250*) may be used for reference.
2. Return the sentences written in Part 2 in which you have indicated a good controlling sentence for a writing assignment.
3. Have students list details supporting the controlling sentence.
4. Direct pupils to compose a paper in which they may use the sentence indicated as the controlling one. However, if it or one of their other sentences are suitable for a topic they have in mind, assure them of free choice. Students are to select details from their lists.
5. Collect papers at end of allotted time, not to evaluate, but to keep for a day or two so that pupils may revise them with a fresh view.
6. Return papers for a revision session.
7. Teacher should evaluate papers using Revision Check-list in Supplementary Lesson A as a basis. Read aloud to class as many as you have time for. (The Revision Check-list appears on pages 263*-266*.)

UNIT I

Conclusion

At this point it is hoped or expected that the student is better able to define, classify, and individualize, choosing words that are precise, clear, and accurate. Through analysis and observation of experience he should be able to classify an object by shape, size, color, kind or material, use or function, design or ornamentation, location, position or stance; and individualize an object by finding those qualities which make it interesting, unique, or important.

He has been shown the necessity of keeping an audience in mind for a communication situation and for revising his writing.

As an aid to the lessons he has seen from writing models how accepted authors do classify and individualize to suit their purposes and point of view while keeping an audience in mind.

Finally, throughout the lessons in Unit I the student has been asked to write words, series of words, phrases, clauses, and short pieces which enable him to classify, individualize, and communicate more effectively.

Supplementary Lesson A

Plan for Revision of a Written Assignment

Objectives:

1. For pupils to learn the importance of revision in successful writing, and to accept the idea willingly.
2. For pupils to adopt a definite plan of revision.

Note to teacher:

This lesson is presented in the supplementary section, because the objectives were covered throughout the unit.

The check-list is for the convenience of the teacher and should not be given to the student. Since all lessons in the unit are the basis for the check-list, the student would not really understand the check-list until he grasps the lessons. It is suggested, instead, that the student build his own check-list as he progresses through the exercises and lessons. At the conclusion of the unit he should have a working check-list that he has compiled himself.

Many teachers have experienced pupils' reluctance to perform the task of revision. Teachers are familiar with the protest that they (the pupils) can do no more with their compositions. Yes, they've checked the spelling, punctuation and those twin ogres, Fragment and Run-On. What more is there? Exasperated, the teacher snaps, "Have you read my comments?" After all, hasn't the teacher stayed up late marking and writing comments on all those papers? The class should at least do something about them. A vague feeling that Johnny could write better, or a feeling of being pushed to enter some student compositions for consideration by the teacher in charge of the school magazine might motivate a session on revising. And so the teacher insists, and tries a substitute directive. They are to "polish" their compositions. The pupils sullenly stare at, or conscientiously attack, their "corrected" papers, even trying to implement the comments teacher has applied. But whose paper is this, anyway?

This lesson is focused on teaching a definite plan of revision for the pupils to go by and accept as their own with the hope that they can also become imbued with a feeling for revision. The pupils in learning a method would also become aware of a compelling purpose for revising each piece they write. On the other hand, teachers must see with the pupils' eyes, keep the pupils' level of knowledge firmly in mind and restrain an English-teacher tendency to overwhelm the pupil with suggestions of method and style beyond his grasp, or beyond, at least, the skills taught.

Each lesson in The Basic Lessons in Composition has been introduced with a set of general objectives. Specific objectives for each part or exercise have been explained in the Notes to Teacher. In most cases these specific objectives are set forth again in specified terms in the Procedure steps so the pupils may know where they're headed. They are often repeated in a varied form in the Conclusion, for the pupil to copy. These objectives then become the basis of the students' revisions.

The pupil has to learn to change hats, sit back and "see again" his own piece with a check-list in hand. In this learning stage, keeping in mind several points, some complicated, is expecting too much and leads to vagueness and worse. This check-list, then, consists of all objectives presented up to the time of any composition assignment. It becomes cumulative and itself needs revision after each lesson.

The plan here is to teach the pupil to extract the essential points of the conclusions, keep track of them in a list, and organize them into a useful form. It is hoped that this procedure will result also in increased objectivity in the pupil's consideration of his own work. The final list may be in outline form and would contain such variations as individual need indicates.

The teacher's job would include checking to see that the individual not only added to his list from each lesson, but emphasized his own needs. Class development of the outline may be useful, or if outlining is already a well established skill, the teacher may want each pupil to work up his own. Necessarily, the outline demonstrated here would not show the individual variations and needs, although this is suggested in the analysis of pupil themes. (See pp. 14-16 of the Introduction to the Basic Lessons.)

It is recommended that the teacher not try to tack the introduction of a method of extraction onto the end of a composition exercise. It is a specific skill and should be accorded a full class period or more. Extraction of core concepts from statements involves consideration of abstract terms and may not be learned with just an explanation. Evidence of pupils' needs in this skill is obvious, as every teacher's experience includes times when directions have not been followed. Yes, they "paid attention," read or heard the directions, but these pupils were not trained to extract the essence from a full explanation. An exercise is provided below for pupils' practice in overcoming this problem.

Exercise 1

Listening for Key Ideas

Procedure:

1. Introduce this exercise by telling the class that you are going to conduct an experiment with them. Its purpose is to find out which kind of directions are most easily followed, and, of course, this means understood.
2. Gain their enthusiasm by pointing out that many pupils receive poor grades because they haven't followed directions, and that you have to admit that it may have been the fault of the directions. So, for their sakes, you want to start the year off right by finding out the best kind of directions to give them.
3. Since their other teachers may not consider this plan, you are going to teach them how to boil down, or pick out for themselves, the essential steps or facts from any directions or explanation.
4. Ask them if they see any other advantages in learning such a trick. Get responses on this question from several to see if they follow you, and to bring them into the plans.
5. You want them to determine key factors, and if you can elicit from them just what these key factors are in any one piece, and then generalize on the kind of terms to look for, you have done a big part of the job. However, if you do not have a group that responds well, do not hesitate to point out factors to them. (See step 10 on pages 255*-256*.)

6. Say that we are going to experiment with the oral type first, which means that you will have to both hear the differences and judge what makes the difference between two sets of directions by listening. Write "Differences" on the board to pinpoint the first idea and also as a heading for a list to be given during later recitation.

7. Tell them that there will be a short interval between the two sets of directions. However, they may not question or comment then; instead, they are to think about what they've just heard and try to discover the kind of thing they will be basing their comparison on or specifically why is one harder to follow? Write "Basis for Judging" on board, also to use later as a heading.

8. Tell them to have pencil and paper ready to jot down ideas.

9. Read the following pair (see pp. 257-9*) with a pause between them. Some may suggest that such directions should be in written form, but insist that this is a listening experiment. Reread if anyone indicates he would gain more ideas. Doubtless all would gain from a rereading.

10. Start recitation by taking a vote on which set of directions they considered better (clearer). Then ask what differences were there, listing in brief form, as they recite, under title already on board. After all recitations have been made on this phase, turn to the more difficult idea of what made the differences or their "Basis for Judging." You may have to reread and prompt answers. Note these ideas under title on board.

Your list should include the following items. Others may be given, but these should be emphasized.

Differences	Basis for Judging
#1 too long #1 disorganized #1 too general #1 confusing #1 contradictory	Main ideas should be emphasized. Ideas or points should follow in order. Steps and words should be definite and clear.

Conclusion:

Conclude recitation by asking pupils to organize the ideas into a rule for you or others to follow, not only for an assignment, but for any clear communication. Write the statement on board for pupils to copy and keep in notebooks.

Such a conclusion may be stated as follows:

> Directions or other communications meant for others to understand should have main idea emphasized, other points given in reasonable order, and all made clear and definite.

Directions #1

A report is due next Monday except for those who finish early or late and maybe some of the singing group. Those who finish late will not receive full credit although it may be handed in for credit. Those who finish early will receive extra credit for any additional work that they do, though their grades may be the same.

All work is to be done in pen and ink or typed. Though some work may be done in pencil and in color, only specified work may be done in pencil. You may choose only topics not yet discussed in class, but if you wish to choose a different one, you must choose one that is acceptable. In your glossary include only words that are new to you; however, the minimum number is twenty-five. Your report should be brief and to the point and contain no more than fifteen pages and not less than ten pages if you write on one side and type. If it is handwritten and you use both sides of the paper, figure out the difference accordingly. A bibliography should be included at the end containing all sources that you used, but remember that certain sources are not acceptable at this grade level, so don't use them. You will probably enjoy this kind of writing and illustrating.

Remember that the ink draft isn't to come first. Don't hesitate to ask questions and advice that makes sense, but also be aware that you must do all of the work yourself. You do not have to have maps, but we may include them later where they seem necessary. Be sure to number your pages to show good organization on the table of contents. Start off right with this table of contents, but don't include illustrations in it, only maps.

Directions #2

Assignment due Monday, April 6

1. A written report of at least five pages on one of the countries in South America - you may choose which one.
2. Include the following aspects in your research and report:
    - a. Geographical features
    - b. General background of people
    - c. Present economy
    - d. Present type of government
    - e. Outstanding historical persons
    - f. Maps and illustrations
3. Organize your report as follows:
    - a. Title page
    - b. Table of contents
    - c. Body of report
    - d. Maps and illustrations
    - e. Glossary
    - f. Bibliography
4. Organize your homework time as follows:
    - a. Monday, Tuesday, Wednesday for research. Take notes, list titles and authors for Bibliography. Also note words for Glossary.
    - b. Thursday - organize notes, make first draft of Table of Contents. Obtain illustrations or draw your own.

5. Be ready to write first draft of report in class Friday.
6. Do final report in ink or type and draw maps over weekend.

Exercise 2

Reading to Select and Arrange Important Points

Note to teacher:

The class introduction and practice in the above listening exercise should be reinforced as soon as possible by individual work extracting and arranging ideas from reading. The transition will then be made to the on-going task of building a check-list from the composition exercises, to use when revising their own pieces of writing. It is expected that much school work in all subjects furnishes various versions of this same basic exercise. Here it is a matter of pinpointing and directly applying the process.

Procedure:

1. Distribute copies of the model. (Pages 261*-262*.)
2. Remind pupils of Exercise 1 and the conclusion reached.
3. Instruct them to read carefully and take notes under following headings: Main Idea, Other Points. Assure them they need not use same words as model. Then they are to arrange the notes in a Reasonable Order list.
4. Have several Reasonable Order lists read aloud, allowing time for discussion and revision.
5. Direct pupils to rewrite passage in brief, clear form.
6. Collect and evaluate papers on basis of clarity and reasonable order only.

"Revenge"

"Vito Petruzzelli stood in the jungle..." to "....Now all was quiet."

The complete model will be found in "Revenge," appearing in The Nichols Writer, June 1965, page 27.

Check-list for Pupil Revision of Writing

Note to teacher:

The following check-list outline is presented for the teacher's convenience. The pupils will gain confidence and review information about skills by compiling their own check-lists from the exercises. It may be necessary to start the class out with the first part, or even to continue the process as a class work after each exercise. It is suggested that major points be put in question form to suggest personal application.

A. Does your composition show accurate classification?
    1. from use of own observation
    2. grouping by common qualities
        a. of material
        b. of construction
    3. grouping by function
    4. from use of dictionary definition
        a. summarizes common qualities
        b. not same as own observation
B. Did you make a precise selection of terms?
    1. by narrowing of classification
    2. by determining specification
    3. using memory
        a. recalling accurately
        b. care in sorting
        c. care in choice of terms

4. using very general terms indicates

a. large grouping of terms and objects

b. classifying may be needed

C. Did you consider substitution of terms?

1. showing meaning to be more general or

2. showing meaning to be more specific

D. Did you use more sub-class terms than generalizations?

1. by showing relatively specific details

2. by using sensory impressions

3. by using action words to show movement

E. Did you clarify meaning by using individualizing terms?

1. observing closely and choosing highly specific terms

2. indicating particular details about one object, incident or person

3. using action words even for inanimate objects

F. Did you arrange statements in reasonable order?

1. from general to specific usually

2. from specific to general only for unusual purpose

G. Do your modifiers give significant details?

1. by using single word modifiers

2. by using phrases

[or groups of words]

3. by using clauses

H. Do you show awareness of communication situation?

1. by considering audience purpose with own

2. by degree of specificity of terms revealing

a. own interest and background

b. audience interest and background

c. relative importance of situation and subject

I. Do you choose specific terms of one general idea?

1. relating different shades of meaning
2. characterizing subject for audience
3. producing desired effect on audience

J. Is each description complete?

1. by extending it to individualizing details
2. by purposeful selection of those details

K. Do your details all show some deliberate intention?

1. by conscious decision on purpose and importance
2. by furnishing terms showing qualities related to purpose

L. Do your verbs increase vividness of subjects?

1. by showing reader action details you observed
2. by helping put point across in action

M. Do you use enough detail to make meaning clear?

1. by using larger number for more exact meaning
2. by choosing definite details

N. Does your first sentence set up attitude or mood?

1. by adopting attitude in use of general term
2. by using term to control selection of modifiers

O. Do you use abstract terms meaningfully?

1. by including object or person with event
2. by fully explaining how they combine

P. Does your composition show feeling or emotion?

1. by using general terms of emotion
2. by explaining reason for emotion

Q. Did you use dictionary wisely?

1. realizing definitions are objective denotations
2. finding synonyms for connotation or clues to
   - a. emotional value in mood or attitude
   - b. shades of meaning
   - c. different situations

LESSONS IN THE BASIC PROCESSES IN COMPOSITION

UNIT II
Eighth Grade

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LESSONS IN THE BASIC PROCESSES IN COMPOSITION

Revised 1965

UNIT II
Eighth Grade

Developed by

THE CURRICULUM CENTER IN ENGLISH
Northwestern University
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UNIT II

REPORTING SENSORY IMPRESSIONS

Note to teacher:

Unit II centers around the same problem as Unit I: that of finding accurate language to report experiences of the senses. In this unit the senses of taste, smell, touch, and hearing are involved, as well as sight.

As in Unit I, the general purpose of the Lessons is to have pupils become aware of the importance of their experience as the source of material for their writing. A more specific writing purpose is to help pupils find words to report experiences. Finally, it is to be hoped that as a result of these exercises, pupils (some of them at least) will be developing a stock of words and details which they will associate with and use for "writing."

There are very few writing assignments of more than a few sentences in this unit. This was done to allow the teacher more discretion in devising his own. Each lesson leads naturally to one or more such assignments:

Lesson XI- introduction to various sensory impressions

Lesson XII- tactile sensations

Lesson XIII- nouns and modifiers

Lesson XIV- sounds

Lesson XV- smells

Lesson XVI- movement

Lesson XVII- selection and description of objects

It is suggested that these assignments be added near the end of each lesson.

A detailed culminating writing experience _is_ provided in Lesson XVIII.

A number of models are included so that pupils can see the practical use of the skills they are practicing in the exercises.

It is suggested that as often as possible the passages be read aloud, by the teacher or students. The purpose of this suggestion is simply to emphasize the _sound_ of the writing. Students should have the patterns of the sentences pointed out to them--not so much the grammatical patterns as the kinds of arrangements of words. For example, in the piece by Helen Keller, the structure of the fourth sentence might be noticed, beginning with the rather emphatic "indeed," which seems to be balanced or contrasted by the monosyllabic series "that could hum, or buzz, or sing, or bloom." Some classes might be asked to explain the effect of leaving out the "or's." But for most classes probably only the fact of the alternative should be mentioned.

Lesson XI

Note to Teacher:

This is a preparatory or preliminary lesson. The pupils should notice the various kinds of sensory reports that are used in the descriptions. Necessarily the examples will also illustrate words and language-patterns that ought to be noted for future use.

The suggested analyses can be done in class, prepared at home for class discussion, or turned in as written reports. Generally, however, discussion (or conversation) is recommended.

XI-2

"The Loveliness of Things"

"We read and studied out of doors,..." to "....clovery smell of his breath!"

The complete model will be found in The Story of My Life (page 43) by Helen Keller (Garden City: Doubleday & Co., 1902).

Procedure:

1. There may be some value in withholding the author's name, as a way of dramatizing the skillfulness of the description. On the other hand, perhaps just as much can be gained by asking at once how Helen Keller expressed the senses of sight and sound. At any rate that should be one of the major points in the exercise.

2. Ask what senses are used in the description. To systematize the answers and to emphasize the range and amount of sensory material, have students number the sense-words or phrases according to the following scheme: 1 for touch, 2 for smell, 3 for hearing, 4 for sight, 5 for movement. Make sure students understand the complex devices for reporting sight and sound. A complete grouping may then include the following:

Touch

read and studied
sunlit
shade
hum
buzz
sing
noisy-throated
held
trilled
reedy
little
downy
felt the bursting cotton
balls
fingered
soft fiber
fuzzy
felt low soughing
through the cornstalks
silky
long leaves
snort
in his mouth
breath

Smelling

read and studied
breath
resinous odour
perfume
bloom
spicy
clovery
breath

Movement

read and studied
breath
held in my hand
through the cornstalks
rustling
caught
put

NOTICE THAT SOME TERMS HAVE A PLACE IN MORE THAN ONE COLUMN, BECAUSE MORE THAN ONE SENSE IS USED

3. Some classes might profit from a discussion of the words and observations that make it possible to call this a "feminine" description.

4. For a written or homework exercise, take the last two sentences of the passage. Ask class to list sounds and feelings that they know. Have them copy the form of the Keller sentences.

"Prep School Smells and Sounds"

"I graduated from prep school in 1946,..." to "....laundry case I sent home each week."

The complete model will be found in the selection, "The New England Prep School," by Stephen Birmingham, page 38 of *Holiday* magazine, February 1964.

Note to Teacher:

This exercise goes somewhat beyond previous analyses. Here the pupil is asked to reconstruct an author's probable plan and preparatory work.

Procedure:

1. Direct the class to read the entire passage first. Tell the class that Birmingham gives both general impressions and specific. It seems possible that his writing may have developed from a stage of general and vague notions to a stage of specific description.

2. Direct class to list the things and places only. Then list the characteristics associated with each. Caution them to leave spaces for phrases. They may be read aloud and discussed when finished.

Two columns may be used with expected results as follows:

Object	Characteristics
desk	sour smell of the oil they rubbed with
classroom	smell of chalk dust and old pull-down maps
corridors	smell of Fuller's earth
broom	dirt formed fat kittens
master (teacher)	smell of unlighted pipe
late morning	smell of corned beef and cabbage
indoor pool	steamy, chlorinated smell
gym	smell-which was a mixture of wintergreen oil and sneakers
shower	noise of--running
hockey	whack of a hockey stick against a puck
springboard	pound of a--
wall	play of sunlight on the ivy
lake	avenue of moonlight across a frozen--
headmaster	small-pointed handwriting of the--
window sill	molasses-colored varnish
laundry case	thickening layer of stamp and address stickers

3. In discussion, ask students to identify the sense or senses senses involved in each description.

4. Have students add a third column of details or characteristics from their own experience. Have them take two or three of Birmingham's sentences as models for descriptive statements using their own details.

Lesson XII

Note to teacher:

This lesson is also a preparatory one. It concentrates on the reporting of tactile sensations. There is also some review of classification and characterization. The examples in Part II may be helpful in connection with Exercises in Part I.

Part I

Exercise A

Procedure:

1. Have objects like the following ready for use:

   a. books, belts, wallets, purses (of different materials)

   (The objects have all been used in previous lessons and will do here as review to build on or as material for slower pupils.)

   b. coins of different sizes

   c. various kinds of fruit: apple, orange, peach

   d. pieces of material: silk, velvet, burlap, tweed

2. Blindfold a pupil. Hand him an object. Ask him to tell what he feels. He should note shape, size parts, construction, material, etc. (That is, he should try to classify or sort the object.) Ask the class to give qualities used in dictionary definition of the object. How many has the student given: Which ones of his are not included in the dictionary?

3. Have students come to front of room; conceal his hands from class behind a screen, e.g., desk blotter. Hand him an object. Ask him to tell what he feels clearly enough so that the class will recognize the object. Have the class tell what the student is describing. Repeat dictionary check.

4. In Problems 2 and 3 pupils were trying to describe the object by giving all the general details which would put it into a class. Next

they should be asked to select the one or two specific details of touch that offer the best clue to the identity of the object. (Be prepared for the possibility that another one of the senses may be a better identifier than touch.) In this problem they will be practicing selection of significant details.

Exercise B

1. Have the students suggest how they would make the following general adjectives more specific:

   a. Hot, cold

   b. Soft, hard

   c. Smooth, rough

The pupils will tend toward comparisons ("Hot as the Sahara," "Hot as the hinges of Hades," etc.) Keep pressing for fresh comparisons. Also try to get rather literal reports: "It was so hot that I could feel . . . ."

2. The exercise can be continued for homework.

Exercise C

Procedure:

1. Have pupils compose (in writing) statements that will express the tactile sensation (the feel) of each of the following actions.

   a. Running a power mower over bumpy ground
   b. Entering very cold water
   c. Falling down on rough sidewalk
   d. Holding warm sand
   e. Sitting near a fire on a cold night

Examples of pupils' work may be put on board for discussion.

2. Ask pupils to suggest other actions that would be good subjects for description. If they need help, here are some possibilities:

   a. sneezing
   b. a limp handshake
   c. the sting of catching a hard-thrown ball
   d. lying on rough rround
   e. your legs after an hour's bike ride
   f. your feeling when you slip while on a ladder
   g. wet clothing against your body
   h. your hands in cold water, no mittens
   i. bumping against a chair in the dark
   j. bitting down on a cherry seed

Exercise D

Procedure:

Have pupils pick one (or two) items they want to work on. They should be allowed to choose from their own products or those given. Explain that they will have two days to prepare a short report on how different people describe the items they have picked. They should ask friends, family, perhaps other teachers.

Note: It is hard to predict what will come out of an assignment like this. With luck, it may produce some vigorous folk comparisons, which can be used as a means of loosening up the language of the pupils or establishing their confidence in the reality of the English class. On the other hand, and perhaps the more likely one, it may bring in only the kind of flat, general language that these lessons are designed to discourage. In either case, of course, there is chance for comment.

XII-7

"The Feel of a Hot Night"

"The night stifled;--the...." to "....always to become heavier."

The complete model will be found in the selection, "Vespertino Cognito," from Exotics and Retrospectives by Lafcadio Hearn (Boston: Little, Brown & Company,)

Source for this use: Art of Description (Ed. M. H. Nicholson) (New York: F. S. Crofts & Co., 1925 [Appleton-Century-Crofts])

Procedure:

1. Distribute the passage. Explain that the description uses various kinds of sensation--scent, movement, sound. For this exercise, the class is to pick out the words which refer literally or figuratively to the feel of this experience.

Certain choices:

stifled (feeling of being smothered, of something pressing down)

fanning

heavy

hot, hard, cooler

Possible choices:

coagulating (chiefly a sight image, but since the air is around the speaker, he may be thought of as feeling the thickening)

flew (again chiefly a sight image, but the reference to fanning his face suggests that, in part at least, the speaker must have felt the presence and movements of the bats)

nauseously (one feels the sensation of nausea)

toss and turn

2. Problems for discussion:
   a. What is meant by "coagulating" air?
   b. When does "sweetness" become "nauseous"?
   c. What is the meaning of "stealthy"?
   d. What is the effect of "heavy" and "heavier"?
   e. Is there a contrast between "soundlessly" and "fanning my face"?

Exercise B

Procedure:

1. For this exercise pupils will write four or five sentences describing the feel of a hot day or night.

2. Provide the following models:

   a. The sentence beginning "Ladies bathed before noon...." will be found on page 11 of To Kill a Mockingbird by Harper Lee (New York: J. B. Lippincott Company, 1960).

   b. The sentence beginning "The stable was warm...." will be found in the selection, "Evening," by David Grayson, page 178 of The Art of Description (Anthology) (New York: F. S. Crofts & Co., 1925 [Appleton-Century-Crofts]).

   c. The sentence beginning "The nights began with a black...." will be found in the selection, "Plague in New Orleans," by Lafcadio Hearn, page 182 of The Art of Description as cited above.

3. Make sure that the class understands that they are to recall actual physical sensations.

"The Bus from Athens"

"It came with no warning but...." to "....for all the insanities of the universe."

The complete model will be found in the selection, "Rough Map of Greece: The Bus from Athens," by Phoebe-Lou Adams, page 57 of the *Atlantic* magazine, July 1963.

Note to teacher:

In the general discussion of this passage, be sure to emphasize the following points:

a. The great number of concrete objects used in characterizing the storm.

b. The function of the old gentleman to conclude the passage and to show with concrete detail the receding of the storm.

c. The absence of directly stated feeling about the storm except that suggested in the concluding phrase. They should recognize here that general statements like the last in the passage above have value only when attached to a number of very specific statements.

Exercise A

Note to teacher:

The purpose of this exercise is to emphasize the number of details (modifiers) added to the nouns to make the description.

Procedure:

1. Distribute copies of the passage to students. Read it aloud, students following.
2. Explain that you are going to analyze the passage to show how the writer reported her observations.
3. Ask students to circle each object that the author put into her picture of the storm. Explain that you are thinking of rain, wind, and storm as objects.
4. Have the pupils dictate objects for listing on board. Then take the objects in turn and have class give the characterizing words or phrases and the sense that governs them. The results should be recorded on board.

Object	Characterizing Words	Sense
wind	smelling of wet moss, mint, and goats	smell
moss	wet	touch
sky	sunlit, bruise-blue	sight
landscape	thunderstorm look	sight

etc.

Note: It may be worth while to call attention to some of the rather strong verbal ideas used in the passage. For example,

the sky instantly went bruise-blue

the landscape took on the thunderstorm look

flowers glowed

heights vanished

etc.

Exercise B

Note to teacher:

Students should be shown the various structures (word, phrases, clauses) that the author used in working descriptive details into sentences. No elaborate grammatical analysis is necessary; all that is wanted is a visual presentation of the fact that description mostly involves addition of details. The following scheme is a possibility.

Procedure:

1. Write wind on the board. Then ask what the author says about the wind. As the answers come simply list them under wind, but break up the levels of modification for the class.

wind
    cold
    smelling
        of moss mint goats
            wet

2. Now put the unmodified statement on the board.

It came with no warning but a wind.

Then write the sentence with all the modifiers after wind.

It came with no warning but a wind, cold,
smelling of wet moss, mint, and goats.

Ask whether there is any choice between the two sentences. Students who have done some reading may say that the revision sounds awkward or incomplete or not right. Ask whether anyone can fix the sentence up.

There are several possibilities:

Adding a conjunction:

It came with no warning but a wind, cold
and smelling of wet moss, mint, and goats.

(This stops the expectation of the triadic series--"cold, smelling of wet moss, mint, and goats, and cutting through the heaviest clothing.")

Re-introducing a prepositive adjective:

It came with no warning but a sudden wind,
{cold, smelling
cold and smelling} ________________

(The prepositive makes for a tighter sentence because it emphasizes the explaining or developing function of the postpositionals.)

Completing the series suggested by "cold, smelling of wet moss, mint, and goats":

It came with no warning but a sudden wind, cold,
raw, and smelling of wet moss, mint, and goats.

or

It came with no warning but a sudden wind, cold,
smelling of wet moss, mint, and goats, and cutting
through the heaviest clothing.

Exercise C

Note to teacher:

The following exercise is designed to show the effects and possibilities of predicate reduction, but also (and perhaps more importantly) to show how sentences can be played with. Make as much as possible of the trickery involved in compressing four sentences into one.

Procedure:

1. Write gentleman on the board. Then ask what the author says about the gentleman, and proceed as before.

Gentleman

- A. old
  - suit
    - pinstripe
    - blue
  - on a donkey
- B. coat
    - over his head
  - button
    - fastening under his chin
- C. eyebrows
    - water on
  - moustache
    - luxuriant

D. straightbacked
indomitable

E. face
expressing contempt
patient
for all the insanities
of the universe

2. Ask students to put Groups A and B together.

A straightbacked, indomitable old gentleman in a blue pinstripe suit on a donkey

Ask students to add Group B, *without making a sentence*.

A straightbacked, indomitable old gentleman in a blue pinstripe suit on a donkey, with his coat over his head and buttoned under his chin, with water on his eyebrows and his luxuriant moustache

Ask students to add Group C, *without making a sentence*.

A straightbacked, indomitable old gentleman in a blue pinstripe suit on a donkey, with his coat over his head and buttoned under his chin, with water on his eyebrows and his luxuriant moustache

Ask students to add group E, *without making a sentence*.

A straightbacked, indomitable old gentleman in a blue pinstripe suit on a donkey, with his coat over his head and buttoned under his chin, with water on his eyebrows and his luxuriant moustache, and with his face expressing contempt for all the insanities of the universe

Ask students how many places they can find to put the verb.

a. After suit: A straightbacked, indomitable old gentleman in a blue pinstripe suit rode into town on a donkey _________.

b. At end of whole phrase: A straightbacked indomitable old gentleman in a blue pinstripe suit on a donkey, with his coat over his head and buttoned under his chin, with water on his eyebrows and his luxuriant moustache, and with his face expressing patient contempt for all the insanities of the universe rode into town.

Note: Plainly in the second sentence the subject is simply too heavy for the predicate; the sentence is unbalanced, lop-sided. As far as that goes, the subject itself may have too many ideas in it. Nevertheless the sentence is a possible one. And an exericse like this, which illustrates the functional unimportance (comparatively) of verbs, is a valuable lesson in sentence economy and compression.

It may be worth having students list the verbs in the original passage and then asking them what they are used for. (Chiefly color and emphasis.)

Lesson XIV

Note to teacher:

This lesson may seem somewhat more elementary than the immediately preceding ones. The fact is, however, that it does ask something more of students: namely, the writing of three short compositions.

Note that the compositions can be little more than lists. Indeed in most cases perhaps all that can be expected is a single sentence with a series subject or predicate: "A cat purrs, miaows, and screeches," or "Purring, miaowing and screeching are the sounds a cat makes." It may be useful to suggest some sentence patterns. But for the most part what should be looked for is the accuracy, clarity, and (to a degree) the unusualness of the reports.

Exercise A

Procedure:

1. Have students sit quietly for several minutes. Ask them to report on the sounds they hear.

2. List responses on the board. Watch out for general details like "noise of clock," "sounds from hall," "traffic on street." Make sure that the sounds are definitely named (noise=whirr, buzz, scrape, ticking) and if feasible qualified (soft, fuzzy, faint whirr).

3. Ask students to write a sentence that will describe the noises in the classroom. They are to use the details that they see on the board.

Have sentences read aloud. Call attention to the number of details students have managed to work in. Other things being equal, the more details in a sentence, the better.

Exercise B

Procedure:

1. Ask students to list the sounds made by a dog, a cat, a canary (or some other house bird). Note that by this time students ought to want to pick a particular kind of animal: "my dog," "a puppy," "an alley cat," etc. And some of them, therefore, may ask what kind of animal is meant. Tell them the question is a good one, but leave the choice to them. If no one asks the question, obviously the suggestion will have to be made.

2. Follow procedure given in Exercise A.

Exercise C

Procedure:

1. Have students concentrate very hard on remembering what goes on around them during the first ten or fifteen minutes after they awaken.

2. Have them list the sounds heard during those few minutes. Ask them to put down a few words describing each of the sounds.

3. Put some of the items listed by the students on the board and discuss. In the discussion the teacher should emphasize particularization, the ability to describe exactly what is heard.

4. Have individual students go back to their own lists and pick out the three most important details. Ask them to consider why they think these important: are they typical? unusual? conspicuous?

5. Follow procedure given in exercise A.

Exercise D

Procedure:

1. Ask students to list the sounds of any three of the following items. (Make sure that their work is the result of experience not of their reading; in other words, warn them to stay away from what they have not really heard. You want what they can report about an accident, not what they have read.)

a. auto accident
b. typewriter
c. jet airplane
d. high heels on wood floor
e. child running down stairs
f. cash register
g. a door closing
h. an electric fan
i. a truck's or bus' air brakes
j. a small animal running through fallen leaves
k. skate blades on ice

2. When pupils finish, have some of the statements read aloud. Discuss accuracy and freshness.

Resource Passages

Note to teacher:

The following four passages are for analysis as examples of descriptions of sounds. The passages may be used either with or after the exercises. If they are used after the exercises, students should be expected, or at least encouraged, to re-do their work on the exercises.

XIV-7

"Funny the Way Different Cars Start"

"Funny the way...." to "....Smoothly on with hardly any noise."

The complete model will be found in I Like Machinery by Dorothy Walter Baruch (New York: Harper and Bros. [now Harper & Row])

Source for this use: Very Young Verses (Anthology) (Boston: Houghton Mifflin Co., 1945)

Procedure:

1. The poem offers a good chance for some word-play. Put on board (or pass out duplicated sheets) the structural lines:

Funny the way
Different cars start:
Some with ________ and ________
Some with ________ and ________

Some with only ____________

Funny the way
Different cars run:
Some ________ and __________,
Some ________
Some ________ and __________.
Some ________
And ________

Have class supply words for blanks. (Note: the articles are omitted from lines 3 and 4 to allow for plurals; line 5 is omitted to allow wider choice. In other words, the purpose of the exercise is not to see how close the students can come to the original. Nevertheless, if there is a considerable amount of duplication, it should be remarked on. The point should be that the students have been able to do just about what an author did. There doesn't seem to be any value to be gained by talking about cliche's and conventions.)

2. Read poem aloud. Have students underline all words which sound like the noises they name. While students probably ought not to be loaded down with terminology, it may be useful to refer--tactfully--to onomatopoeia and onomatopoeic.

3. Have students write a sentence or two about the sound of a bus/motorcycle/truck. Have them underline once words that "sound like" and twice words which describe.

XIV-9

Noises in Sleep

"At last they entered the wood...." to "....the wheels the boy slept."

The complete model will be found in Chapter 1, Boy Life on the Prairie by Hamlin Garland (New York: Harper and Bros., 1899 [now Harper & Row]).

Procedure:

1. Distribute copies of the above passage and read aloud slowly as pupils follow.

2. Ask students to underline all words which name sounds; then those that characterize or modify the names. The results may also be written on the board.

hoot		of owls
cry	quavering	of coons
twitter		of nightbirds
clank		of whiffletrees
creak		of harness
voice	vibrant	of father
cry		of hired hand
ripple		of stream
grind		of wheels
shouts	wild	of men
rumble	soft	of wheels

4. Ask why the adjectives are necessary, or what meaning they add to the nouns and the phrase modifiers. How is it possible to say just "hoot of owls," but at the same time to write "quavering cry of coons."

5. Ask what words suggest sounds without naming them. (the horses thrust their hot nozzles into the stream, the men scrambled up the bank) What sounds do the students imagine as they read the lines?

XIV-11, 12

"Forest Noises"

"The sounds were not few, owing...." to "....from his neck by a yellow ribbon."

The complete model will be found on pp. 43-44 of Green Mansions by W. H. Hudson (New York: Alfred A. Knopf, Inc., 1916; Random House, 1944).

Procedure:

1. The general procedure can follow that used in connection with "Noises in Sleep."

2. With some classes, it may be possible to work on a simple comparison of the pieces by Garland and Hudson. How (besides saying so in line 12) does Hudson manage to suggest that there is some mysterious or exotic effect to the sounds? There are some suggestions of at least strangeness in the Garland piece (perhaps from the associations of owls, the use of quavering, and the not naming the "night birds). What material holds the total effect to the usual, perhaps even the commonplace? (The human sounds.)

3. Note the structure of the last sentence.

I might one day
be able to detect the minstrel sitting
in a green tunic perhaps
cross-legged
on some high, swaying bough,

carelessly touching his mandolin
suspended from his neck
by a yellow ribbon

Read the sentence aloud (or have it read) emphasizing the addition of the modifying words and phrases.

"A Snore"

"Jim began to snore--soft...." to "....inches from his own ears."

The complete model will be found in the story, "Tom Sawyer Abroad" in Tom Sawyer Abroad and Other Stories by Mark Twain (New York: Harper and Bros. [now Harper & Row]).

Procedure:

While the students should be allowed to enjoy the passage, they should also notice:

a. The allusions from ordinary life (noise of water running out, bath-tub, cow choking, man in the next block).

b. The fairly commonplace words (soft and blubbery, horrible, big coughs and snort, dipper of loddanum). But note how the general word horrible is made intensely specific by the comparison to "last water sucking down the plug-hole of a bath-tub."

c. The structure, the first clause; the short main clause ("Jim began to snore") with the long but quite firmly ordered series of modifiers, held together by the four *then*'s.

d. The structure of the second clause: long, apparently casually put together, but held firmly by the compound predicate (he is _____ and can _____ and can't).

Lesson XV

Note to Teacher:

This lesson introduces a rather complicated point about style or perhaps about language itself; namely, that there are some classes of sensations that we have no words to describe. We get at them by comparisons or by relatively imprecise adjectives. We say, for example, the flower smells like a lemon. But what is the smell of a lemon? (Note how we tend to say, what is the smell of a lemon like?) Perhaps our remotest ancestors had words or signs that could point to the parts of smells. But for us, to whom smells are only annoying or pleasant and not, generally speaking, signs of anything, the experience of smelling is an undifferentiated one; hence not analyzable for the purposes of description.

Older or language-oriented children may be interested in speculating about such a fact. For younger ones, it will be enough to have them notice that they turn to comparisons when they are asked to describe odors.

XV-2

"Odors of a Freight Train"

"And to all those familiar sounds . . ." to ". . . and smells of the coming circus."

The complete model will be found in the selection, "Circus at Dawn," page 206 of From Death to Morning by Thomas Wolfe (New York: Chas. Scribners Sons, 1932).

Source for this use: Adventures in American Literature (New York: Harcourt, Brace & World)

Procedure:

1. Distribute the above passage by Thomas Wolfe.

2. **Call attention to the underlined words. Ask how Wolfe describes these general words, how he makes them specific. The answer is that he simply lists classes of smells.**

Class I - Train smells

1. **cinders**
2. **smoke**
3. **freight cars**
4. **board**
5. **oranges**

Class II - Freight smells ("fresh-stored food")

1. **coffee**
2. **tangerines**
3. **bacon**
4. **ham**
5. **flour**
6. **beef**

3. If possible have students see that putting these nouns into prepositional phrases with of converts them into adjectives. Ask what other adjectives they can find that help to describe the odors. They should find the following:

a. sharp and thrilling

b. acrid

c. musty, rusty

d. clean (and perhaps "pine board")

e. strange

Exercises

1. Questions for discussion

a. What sorts of odors are sharp?

b. How can an odor be "thrilling"? Name some items that have thrilling smells.

c. Could you characterize the smell of cinders?

d. Are there implied smells in the individual listings of produce and fresh food? What words would you use to describe the smell of each of the items of food?

e. We know the smell of "musty." What is the smell of "rusty"?

f. How do "clean" and "pine-board" give one a sense of the smell of the crates?

2. Call attention to the last part of Wolfe's sentence: "all the strange sounds and smells of the coming circus." Ask pupils for circus sounds and smells that they think "strange." Write responses on board. After enough have been given, ask pupils to make up a sentence using as many of the best as they can.

3. Have pupils describe the following odors:

a. rubber burning

b. cake/bread baking

c. exhaust fumes

d. vinegar

If a pupil says that burning rubber has a terrible smell, ask if he can smell terrible; has terrible a particular odor? If a student says vinegar tastes sour, ask if it tastes like a lemon? like a tomato? or like a green apple? Conclude that there isn't any way to know.

Ask students if there is any way to be more accurate in describing tastes and smells. The teacher should work for the student response "by comparison."

4. Ask students to find dictionary definitions appropriate to smell for the following words:

a. rancid
b. acrid
c. sweet
d. bitter
e. sharp
f. mild
g. rotten
h. salty
i. cloying
j. fetid

Have them write down abbreviated definitions for each. Then, ask them to think of andwrite down at least two objects which could serve as examples or comparisons.

Example:	Definition
rancid	1. having a rank smell or taste usually from chemical change or decomposition; affecting the senses disagreeably or unpleasantly. 2. showing an obnoxious quality

5. The exercise may be repeated with following words:

a. musty
b. brackish
c. acid
d. pungent
e. piquant
f. spicy
g. aromatic
h. bland
i. harsh
j. stale

XV-7

"Jungle Odors"

"Along the moonlit trail...." to "....Noah's Ark of one's nursery."

The complete model will be found in the selection, "Odors of the Jungle" from Jungle Peace by William Beebe (New York: Henry Holt & Co.).

Source for this use: The Art of Description (Anthology) as cited.

Note to Teacher:

The general purpose of Part II is, as usual, to encourage systematic observation of professional writing. The specific purpose is simply to call attention to the ways of describing odors.

Procedure:

1. After students have had a chance to read passage, ask what words they don't understand. Possibilities are attar, pungence, carrion, myriad, acrid.

2. Problems for discussion.

   a. What are "wavering whiffs"? What does "wavering" add to the meaning of "whiffs"?

   b. Contrast and compare the words "attar" and "pungence." What point does the author make in describing the "pungence of carrion"?

c. What are "myriad smells"?

d. How can smells be "bewildering"?

e. What is the effect of "acrid, sweet, spicy and suffocating"? How does the word "suffocating" fit in with the other three words?

f. What is implied in "musty books"?

g. What does the author mean by "others recalling the paint on the Noah's Ark of one's nursery"? What could you substitute for Noah's Ark?

h. Make a list of places where one might encounter

1) myriad smells
2) bewildering smells
3) suffocating smells

i. What objects could you characterize as "musty"? Make a list.

j. In what place are the smells which the author is describing?

"Smells"

"Why is it that the poets tell...." to "....A ship smells best of all to me!"

The complete model will be found in the selection, "Smells," from *The Rocking Horse* by Christopher D. Morley (New York: George H. Doran Company, 1919 [J. B. Lippincott Co.]).

Source for this use: *A Book of Poetry* (Anthology) (New York: The Macmillan Company)

"The Great Lover"

"These I have loved: ...the good smells...." to "....last year's ferns...."

The complete model will be found in the poem, "The Great Lover," from *Collected Poems of Rupert Brooke* (New York: Dodd, Mead & Co., Inc., 1915).

Procedure:

1. Read selections aloud.

2. Begin discussion using the first two lines of "Smells." Why do poets tell so little about smells? Generally our concept of smell is based on memory. It is usually quite enough to say that a particular odor smells like something else--something common in our experience, something for which the name of the object will suffice. Secondly, the compared object will elicit other memories which will greatly enlarge the figure. Thus Morley says "rich plum pudding, holly crowned," and immediately Christmas comes to mind. A boy scout would have no trouble with "many a smoky campfire ember," and many people will recognize the smell of "the balsam of a Christmas tree."

It should be quite easy then to show students that while we often want descriptive words, e.g., acrid, sweet, sour, rotten, to describe a smell, we can at times, and perhaps most often, be completely clear, accurate and effective with the use of comparison or words which stimulate our memories.

3. Ask for comparison of the following pairs:

a. The smell of coffee freshly ground
Woods by moonlight in September
Breathe most sweet

b. The smell of . . . onions fried and deeply browned
These are whiffs of grammarye

The discussion should be pointed toward the difference between relatively precise and concrete language, that is language that is intended to recall the audience's experience, and more "romantic" or suggestive language that is intended, it would seem, to arouse some sort of feeling response in the audience.

But be sure that the antecedents of these (line 15) are known. (These refers to all the smells listed.)

4. Pupils should realize that plain, concrete language has its own kind of suggestiveness, often stronger and more meaningful than that of overtly suggestive language. In order to establish this fact ask a few questions about the character of the speaker of each poem.

What kind of person would speak of

The comfortable smell of friendly fingers
The smell of apples, newly ripe;
And printer's ink on leaden type

What kind of person would like the smells of not only woods that breathe sweet in September but also of fried onions?

What kind of person would like the smells of both a fumy pipe and of fresh ground coffee?

Make sure that pupils see the contrast implied by the "not only . . . but also" and the "both . . . and" constructions.

The best answer to all the questions is "A poet writing a poem about smells." But getting it is probably too much to hope for. It is enough if pupils will see the apparent range of the speaker's interest and the various activities that his words imply.

Make sure that there is a clear distinction between the "speaker" and the "person writing." The poems do not (necessarily) give any information about either Morley or Brooke.

Lesson XVI

Note to teacher:

This lesson concentrates on the reporting of movement. The exercise in Part I also suggests the importance of movements in characterizing objects and people. In Exercise D pupils are given the further task of observing and making notes on the movements characteristic of a place more or less well-known to them.

The exercises in Part II are designed to encourage the systematic observation of professional writing for ways of describing movement.

Part I

Exercise A

Procedure:

1. Ask the class what books do, or (more formally) how many positions can they see books in. Place their responses on the board:

books lie

books stand

books recline

books fall

books are spread out

2. Put the word airplane on the board. Ask students what airplanes do. Put responses on the board. Examples might include:

airplanes crash

airplanes vibrate

airplanes buzz

airplanes fly

airplanes zoom

airplanes float

airplanes swoop

Repeat with other objects.

3. Put the following words on the board:

mice
speedboats
snakes
elephants
ducks
steam shovels
flags
leaves
baseballs

Ask students to write a descriptive motion word about each. Allow them to use the dictionary or discuss words with each other. For example,

mice scurry
speedboats rush
snakes slither
elephants clomp
ducks waddle

steam shovels scoop
flags flutter
leaves scatter
baseballs bounce

4. When students have finished, go over orally. Put some responses on the board. Discuss with following qualities in mind:

a. clarity: the word is good because it reports a movement we are able to visualize.

b. accuracy: the word is good because the movement it reports can be associated with the object.

c. uniqueness: the word is good because there is something new about its being used to apply to this object. In the context of learning to write, this quality need not be looked for.

5. Allow time for the students to put into their notebooks their own responses and responses of others that they find appealing.

Exercise C

Note to teacher:

Before class begins have the following pairs of items listed on sheets to be distributed to each student, or write on board and have pupils copy in writing notebooks.

football player	bookworm
grandmother	teenager
puppy	old family dog
ballet dancer	secretary

Procedure:

1. Ask students what movements would distinguish the members of each pair.

2. After students have completed lists, discuss--writing good, clear examples on board. (Have students combine descriptive words and individuals described into statements.) Suggest that students record descriptive words which appeal to them in notebooks.

Exercise D

Note to teacher:

Before teaching this lesson, make arrangements for class to visit at least one of the following areas:

a. playground

b. art or shop class

c. P. E. class

d. cafeteria

e. halls before, after or between classes

Students should have writers' notebooks and a clear idea of what they are to do so that they can work quickly.

Procedure:

1. Explain to class that they are going to observe movement characteristic of a particular place. They must have pen or pencil and something to put notes on.

2. Give following chart as guide to observing.

Place	Movements	Description

3. When students return to class, give them a few minutes to add to column 3. They should work toward clarity and accuracy.

4. Discuss reports--as conversationally as possible.

5. Have students write full sentence-statements of their observations.

XVI-6

"The Square"

"Light came and went and came...." to "....the same as it had always been."

The complete model will be found in the selection, "The Lost Boy," pp. 1-2 of The Hills Beyond by Thomas Wolfe (New York: Harper and Bros., 1935 [now Harper & Row]).

Procedure:

1. After students have read passage, ask for words they don't recognize. Possibilities sheeted, gossamer, dray, boneyard nag, cobbles.

Make sure the antecedent of it (line 2) is understood. The reference is to "the great plume of the fountain."

2. Have students answer the following questions:
   a. What is the main thing being described in this passage?
   b. What elements of this scene (the square) are described?

light	came and went and came again
fountain	pulsed
winds	sheeted it
horses	drummed, wooden stomp
	dry whiskings
street cars	ground
	halted
courthouse bell	boomed

What action words or phrases describe these elements? (See above) What purpose do all these action words fulfill? (Point to a usualness, a routine quality in the actions.)

XVI-8

"Summer Actions"

"Winter and summer, then,..." to "....nature; winter was school."

The complete model will be found in the selection, "Quincy," from The Education of Henry Adams by Henry Adams (Boston: Houghton Mifflin Co., 1918).

Source for this use: Art of Description (Anthology) as cited.

Note to teacher:

The first two and the last sentences of the passage contain some rather complex ideas, which may have to be translated for younger children and those without much inclination toward reading. In any event, the basis of the assignment is the long middle sentence.

Procedure:

1. Read aloud.
2. Have students underline all words indicating motion. List results on board.

a. rolled
b. waded
c. swam
d. sailed
e. fished
f. netted
g. took to
h. chased
i. hunted

3. In discussion the following points should be made: (a) how the general idea "Summer was tropical license" is made clear by this list of activities; (b) how the objects of the verbs or the adverbial modifiers give specificity.

4. Above all, the pupils should see the extreme usefulness of the commonplace action words and objects. At the same time, every effort should be made to have them see that there is nothing at all commonplace about Adams' sentence. A really good pupil or class will profit from speculating about why Adams chose to remind us that the ocean is salt. (For the sake of rhythm. Read the sentence without salt.)

5. Have pupils list five or six (Adams had nine) actions typical of their summer or winter days. Suggest they try to work them all into a sentence.

Lesson XVII

Note to teacher:

The material in this lesson is a passage from Rupert Brooke's "The Great Lover." Students need not be bothered with the fact that this is poetry of a sort. What they should see is that Brooke has simply made a list of a lot of objects he likes.

In the second part of the Lesson, the pupils will have to make lists of their own, comparable to Brooke's. After the lists have been finished, it may be possible to raise questions about ordering the details. But the essence of the assignment is in the pupils' selection and description of objects which reflect their own values and interests.

XVII-2,3 181-2

"These I have loved: White plates and cups, clean-gleaming, . . ." to "All these have been my loves."

(Rupert Brooke's poem, "The Great Lover", as cited on page 168)

Exercise A

Procedure:

1. Distribute copies of the passage.

2. Put following question on the board: What is the poem about? Explain that pupils should keep the question in mind as they read (or as they listen to) the passage. Make it clear that they must find a specific answer or answers.

The quick answer will be something like "The things the speaker loved" or "What the speaker liked." (Some pupils will miss the past tense. All of them will probably talk about Brooke rather than "the speaker." Make this distinction.) A better answer would be "What the speaker liked to see and feel and smell."

A still better answer would bring in the notion of memory: "What the speaker remembers." Or even better: "The smells and sounds and sights that the speaker remembers and values."

3. After establishing what the poem is "about," ask what kind of man the pupils think the speaker is. Be prepared to accept any answer, however hostile or apparently philistine. At the same time, always insist that they give the reason or evidence from the poem that will support their opinion or prejudices.

4. The following questions may help.

   a. How is bread "friendly"? What does the adjective tell you about what the speaker saw (or felt) in bread.

b. How are flames "royal"?

c. What is "the little dulling edge of foam"? What is dulled?

d. How can iron have "graveness"?

e. What is the meaning when blankets are characterized as having a "rough male kiss"?

f. What is the meaning of saying that the "keen beauty" of a machine is "unpassioned"?

5. Pupils may also learn something about understatement if they are asked to notice such details as "holes in the ground," "new peeled sticks," which are relatively unqualified.

Exercise B

Procedure:

1. Have pupils list five objects that they like.

2. Have pupils add objective or physical details that will specify the object. (These details will reflect the pupils' feelings, but the emphasis should be on making the object specific, telling exactly what they like about it.)

3. Pupils may be helped by an examination of the following passage by Charles Gray Shaw.

"How I Look at Things in General"

"I prefer the soft, blue haze...." to "....to dress and catch a train."

The complete model will be found in the selection, "How I Look at Things in General," by Charles G. Shaw in The New Yorker magazine, April 25, 1931.

Source for this use: Nelson's College Caravan (Anthology) Eds., Hudson, Hurley, Clark (New York: Thomas Nelson and Sons, 1936).

Lesson XVII*

Abstractions

Objectives:

1. To point up the need to define and illustrate abstract words in many ways in order to make them meaningful for the audience.
2. To show students that they must correctly relate words to the things and happenings for which they stand.
3. To show that opinion and prejudice must be avoided in attaching meaning to abstract terms.

Exercise A

Introduction

Note to teacher:

The purpose of this exercise is to show students other ways of making abstractions concrete. This will strengthen their skill in clear communication and lessen their chances of falling prey to prejudice.

Procedure:

1. Write the terms Happiness, Fear, Embarrassment across the top of the board. Mention that these words are commonly used and that you're sure the students are all familiar with the feelings each of the words stands for.
2. Then direct the pupils to supply, by writing a brief single sentence, a brief event which aroused the feeling associated with each word. Supply them with the format:

   Happiness is when* ___________________________

   Give such an example as:

   Fear is when I bring home a poor report card after my folks had threatened me last marking period.
3. AFter allowing sufficient time for the composing of the three sentences, during which you have added: a) Person or Object, and b) Event as sub-headings under each of the abstractions already on board, conduct a recitation (step 4.)

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*For purposes of introduction and motivation, accept adverbial clauses as permissible definition form.

4. Call on the pupils to read their sentences aloud while you and a pupil fill in the two-part lists on the board. Such columns would appear as follows:

Happiness		Fear		Embarrassment	
Person or Object	Event	Person or Object	Event	Person or Object	Event
poor report	bring home	first pair of heels	party	tight pants	rip

5. After compiling as lengthy a list as the attention of the pupils allows, point out the variety under each heading. Then direct pupils to consider the difference in the type of term used throughout each list, and the type of word used for each general heading. Some students may realize that the lists consist of specific tangibles, and the result of sensory impressions; but that general heading is a very general, intangible term. You may need to point out this difference.

6. Be sure to emphasize the point by telling them we call this type of general term, an abstraction. Write ABSTRACTION in large print over the words Happiness, Fear, and Embarrassment

7. Ask the class what other abstractions they can think of. Remind class that we are operating from general to specific as in earlier lessons. Point out classification of "Vehicle" (Lesson II, p. 67*) was abstracting. Call on several students for ideas until the class has ascertained this concept. It would be wise at this point to continue the format started in No. 2 above, using other abstractions:

(Sadness) is when______________

(Anger) is when_______________

(Bitterness) is when____________

8. Then call on a student to formulate a sentence or two which tells how we get an abstraction. Direct another to read aloud the definition of abstract in the dictionary. Encourage class to question and polish the sentences formulated by the pupil, then write definition on the board, or correct it if already on the board in draft form.
9. Pupils are to copy final form in their notebooks. It is hoped that the class will arrive at a definition similar to the one given below. However, if they do not get the essence in the discussion or are unable to put it into sentences, supply such statement for them. Have them copy it in their notebooks.

Many abstract terms are general names given to feelings or emotions caused by certain objects or persons in connection with happenings. We sometimes forget the happenings, but retain the feeling; and the term, which feeling stood for, may extend to similar objects or persons the event never happened to.

Exercise B

Note to teacher:

As students gain proficiency in written communication, many of them will wish to write about conditions and problems in the world about them. When a student chooses such a topic, he is no longer writing about personal and concrete experiences, or even necessarily the kind of abstractions discussed in Exercise A. Poverty, delinquency, civil rights--these are matters about which many students will have opinions and ideas. The teacher will attempt to make some of these terms less hazy and nebulous, so that they may be used clearly and accurately; and to point up the danger of allowing opinion and/or prejudice to color our conception of them. The need for careful observation of objects, stressed over and over again throughout these lessons on composition, should prove invaluable. For example, Introductory Lesson B (observation) gives a fine procedure for extracting the greatest amount of meaning from pictures. The lessons on classification show the need for careful attention to external details of objects while those on individualization point up the importance of those qualities which give an object uniqueness and particular meaning. The lessons in this unit have stressed adding specifying details to abstract sensory impressions. All of these practices should serve as bases for giving greater concreteness to the abstract terms which are used.

Procedure:

The following list of words is suggested for this exercise although other words may be used:

bravery
popularity
delinquency
poverty
loyalty
democracy

Some attempt has been made to list these from those which are less abstract to those which are more abstract. They were also chosen because they are words with which the students have had much exposure through newspapers, books, TV, radio, etc.

1. Have ready eight or ten pictures (or more) which illustrate the above terms. (*Life*, *Look*, newspapers, etc. are excellent sources for these.) Remove all captions and place pictures around room so that the students may study them conveniently. Number each picture.
2. Without any explanation merely tell the class that they are to study each picture (or as many as they have time for) and then write a simple caption for it. Or if you prefer you may ask them to write three or four sentences about it. Be purposely vague. Another way of handling this is to assign each picture to one row or group to work on.
3. At the end of ten minutes or so take each picture and get a random sampling of "answers." As you discuss each picture, bring out the terms they seem to agree on and those they do

not agree on. Diverse opinion from the students as to the meanings of the pictures should be carefully noted on the board. As the lesson progresses you may wish to point out that the words as well as the pictures do not always mean the same thing to different people.

4. When you have finished this discussion, and have assigned terms to the pictures, you might say something like this: Although you seem to agree on some point, there are others where you are not in complete agreement. Now I am going to write some words across the board, and I'd like you to tell me under which word you think each picture belongs. (Write the six words across the board and let class decide where to place pictures, making sure they are correctly placed.)
5. How many of you find that your caption or comments contain the idea which the words express? How many of you "missed the point"? (You will probably find that the pictures showing examples of the first four words are more readily recognized than those for the last two.) I wonder why so many of us did not "get" the pictures on loyalty and democracy? (What you want here is recognition of the fact that these two words are most difficult to "picture"--perhaps someone will even say that people don't agree on them.
6. In a sense these words are all rather difficult to "picture" because they are "idea" words and ideas are not easy to picture. Furthermore people's ideas even on the same thing or word tend to differ. But we do use these words very frequently in many ways. Governments even pass

laws about them, which certainly makes them pretty important to all of us. Now if I mean one thing about bravery, or delinquency and you mean something quite different--well, what's going to be the result? Of course--confusion. Now how can we improve this condition? (What you want here are answers emphasizing the need to define words as accurately as we can, such as "We have to mean the same thing;" "We shouldn't use words if we don't know exactly what they mean; etc.)

Writing Activity

Say to the class: We have seen from our analysis, that the pictures suggested certain idea words to you because of the actions of the people (or animals) and the presence and condition of various objects in them. From actual observation of the situation in the picture we discussed these factors.

Now let's see what we can do with observation from memory. Take each word and list for it actions or conditions or attitudes which are necessary for the idea.

In addition, please bring in a picture or two from newspapers or magazines to illustrate each, or draw your own picture or cartoon to illustrate them.

Exercise C

Note to teacher:

This exercise is a continuation and/or a conclusion for Exercise B. The students will need their writing activity assigned in Exercise B and a dictionary.

Procedure:

1. Designate different areas of the bulletin board or blackboard with labels of each of the six words used. Let the students place the illustrations which they brought in (Writing Activity, Exercise B) for each word in its proper place. Do nothing further with this at the moment.
2. Now turn to the word lists. You might want to let the class work in groups on each word to compile a "best" list for each word.
3. After five minutes or so, bring the class together and discuss the group list for each word. A list might be as follows:

POPULARITY

a.	attractive appearance	clean clothes and hands and face
b.	pleasing personality	not cross
c.	good manners	doesn't try to be first
d.	friendly attitude	to *everyone*, not smobbish
e.	concern for others	not just close friends

bring out in discussion that specific examples have been added to the more general terms. Also point out that they are going from the most general term, *popularity*, to a less general, pleasing personality to a most specific detail, not cross. Where lists have been completed on board have class copy in above fashion in their notebooks.

4. Suggest to the class it might be a good idea now to see what the dictionary has to say about these words. (Each student should have a dictionary.) Assign a different word to each row to save time. As a definition is read ask if it makes the term clearer. For example, the definition for poverty is the "quality or state of being poor or indigent; need; destitution." If the class says it does help, ask them what the word "indigent" means and "destitution." What you want to bring out here is that these words are also idea words or abstractions.

5. Now you might say: Does it do any real good to define one abstraction with another abstraction? Yes, it helps some but how can we make these terms clearer? (You want them to see that we need to keep abstract definitions to a minimum and to descend from the high level of abstraction to specific examples. Semantically this is known as an "operational definition"; this kind of definition does much to keep our words meaningful. We need to bring definitions of these words "down to earth," to the world of our senses; otherwise we will be chasing ourselves around in "verbal circles making meaningless noises."*

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*S. I. Hayakawa, Language in Thought and Action, (New York: Harcourt, Brace, and World, Inc., 1964), p. 185.

Writing Activity

A. Now ask each student to choose one or two (or more) pictures posted which to him are the best representations of the word they are supposed to illustrate. For example, a group of poorly dressed and unkempt children playing in an alley surrounded by garbage and dilapidated houses would indicate "poverty." Remind the students that we observe by noticing first large generalities and then progressing to smaller and smaller details. Ask them to write out a description of the picture detailed enough to include the essentials but not so long that it could not serve as a specific example of poverty. An example of this might be:

> The picture shows a row of tenement flats in a dilapidated state; several broken windows have been patched with wads of newspapers and rags while porches and stairs are ricketty and in a few cases unsupported. The children's clothes for the most part don't fit and are full of patches. Their faces are pinched and sullen. They are just sitting on the ground or standing around doing nothing. One child is scratching his head. Around them are overturned garbage cans and litters of paper and broken bottles. This is poverty.

It might be well for the student to work on one picture and strive for a good description rather than on several. Or perhaps one could be done as a class and then each student could choose to do one individually. The description should be ready for discussion and/or handing in at the next class period.

B. Optional. Write a short paper (a page or two) on any one of these words explaining what it means and how you feel about it. Be sure to show progress from the general term to those which are very specific. (An interesting variation might be to try to develop one of these terms from the very specific details to the most general.)

Passages for Analysis

Note to teacher:

The following two accounts of democracy will show the class how differently the same subject may be treated and yet each contains a valid description of democracy. They also show that the authors use concrete examples and details in explaining or discussing an abstract term.

Procedure:

1. Distribute copies to each student. Read and discuss unfamiliar words. (If students have not already read the document, you may want to use it all.)
2. Review with the students the events and reasons which led up to the writing of this selection. (This should be brief but clearly understood.)
3. Ask then which of the words discussed is illustrated by this passage.
4. Say something like this: Yes, this selection is about democracy. What does democracy mean to Jefferson? (Here you could write on the board their replies. You want such examples as these: created equal, inalienable Rights, Life, Liberty, pursuit of Happiness, consent of governed, Right of People, etc.)
5. Point out that all of these terms are implied by the term democracy.

The Declaration of Independence

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness.--That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that, whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness.

NOTE: We are sure that the class will agree that it would be difficult to be more specific than the following selection:

"Democracy"

"We received a letter from the Writers'...." to "....to know what democracy is."

The complete model will be found in "The Meaning of Democracy," contained in the feature, THE TALK OF THE TOWN by E. B. White, The New Yorker magazine, July 3, 1943.

Also in The Wild Flag by E. B. White

Lesson XVIII

Note to teacher:

This lesson is designed as a model of the writing process. In it pupils are asked to do at least some of the things that writers do when they have something to write about, or have to write something. The purpose of the lesson is to help pupils get the feel of writing as a process, while they go through the steps of preparing a "paper." If enough time is taken with the doing of the assignment, perhaps the pupils--some of them at least--will get the feel of success.

In the course of this lesson, pupils will be reviewing the activities and skills touched on in earlier lessons. They will have to find specific words to describe sense experience, they will use their writing notebooks, and they will analyze several passages from literary works. But since these activities will be done in preparing a paper, they will, taken together, amount to something more than a review. They should be presented as means of gathering material and ideas to use in writing the paper: in other words, pupils should realize that their work is done under the control of having to write a particular kind of paper for a particular audience. It is to be hoped that these activities will take on added value and meaning as they are put to use with the goal of writing a full paper in view.

Part I

1. Instruct pupils to imagine that they are walking home from school on an autumn day. How would they describe the scene in a letter to a friend their own age? Considering what has, presumably, been going on, the replies should either refer to the senses ("Tell what I see, hear, smell") or give objects or experiences associated with autumn.

2. The responses may be charted on the board in the following manner. (Space should be left for a third column.)

Sense	Object
smell	bonfires
taste	apple
sight	leaves
	people's dresses
sound	leaves
touch	wind
	sun
movement	feet

3. Have pupils give descriptions for the various objects; for example:

bonfires	like Indian tobacco, eye-stinging, fragrant
apple	cool, slick surface, tastes slightly waxy
leaves	cracklying underfoot, wind blowing leaves

wind	cool, impersonal
sun	low-keyed warmth
dress	bright-colored, people competing with shades of nature
feet	shuffling, skipping

4. Ask pupils whether they can see any pattern(s) in the details that have been listed. Can they construct a sentence or sentences on the following patterns:

These details [which should be given] say that autumn is a
______________________ time.

These details [which should be given] say that autumn is a
time when ______________________.

5. The chances are the class will "see" patterns or general impressions where none in fact exist, or where only the haziest sketch of one can be detected. The chances are also good that what they "see" will be quite commonplace--the stereotypes of newspaper-TV-school culture.

To help the class clarify and specify their notions, go back to the original direction: How would they describe the scene to a friend of their own age? Explain that, to be useful, the notion of a friend of their own age has to be analyzed, broken down.

Suggest the following as questions they ought to ask themselves:

a. Exactly who shall be my audience?

b. What makes this friend a good audience for a description of autumn?

c. What can I write that will be interesting to my friend?

d. What do I know about autumn that my friend doesn't?

e. What do I feel about autumn that my friend would be interested in?

f. Why am I writing this description to my friend?

Very likely some pupils, especially older or more knowing ones, will feel these questions to be somewhat artificial. They may point to the obvious fact that they don't want to write for anyone, let alone a "friend of their own age." Or they will say that the only person they're writing for is their teacher.

The best way to handle such objections is to accept them approvingly. *In answer to the first, it may be said that very few writers* really want to write for the audiences given them. Indeed sometimes writers have to tuen out pieces for audiences they almost certainly cannot enjoy writing for. (In the thirties there was a writer who did editorials and feature stories for Colliers under the name of Kyle Crichton and for the New Masses and Daily Worker under the name of Robert L. Forsythe.) Pupils in a writing class find themselves in a quite normal situation.

In answer to the second objection, the best strategy is to compare the teacher to an editor. In other words, even when a writer has an audience with interests common with his own, or one he desperately wants to move in one way or another, still in most cases he must approach the audience through the editor, who is sort of middle man or broker. The teacher should explain that his function is to advise and suggest; as judge he will consider only the question of whether the paper would accomplish what it is apparently intended to do.

Part II

1. Have ready for distribution "To Autumn" and "Tasting an Apple." (Pages 196-197 below.)

2. The two selections are to be used as sources of ideas or material for the pupils' writing. The purpose of this device is to forestall the complaint that pupils don't have anything to say in their writing. Obviously, if this is so,* it becomes the duty of the teacher to provide material, or to direct pupils to sources.

3. Let the class read as much of the selections as they can or want to. Almost certainly they will be puzzled by the inclusion of "Tasting an Apple." And probably someone will say that it can't be understood. This may be just a priggish or nervous response to the glare of errors in the piece, or it may be an honest report of confusion. If it is the latter, ask what words cause the trouble. Most of the sticky cases will solve themselves as soon as attention is given them; the context will provide clues. (See below for corrected version.)

4. Make sure that the pupils get some feeling for the effectiveness (indeed, the virtuosity) of "Tasting an Apple." "Rose Jameson" is a British girl in her early or middle teens. Obviously education hasn't taken very well with her, but it can hardly be said that she is unable to communicate her feelings. She delights in the smell of the apple; she describes its blemishes--the fungus and the earwig; she shines the fruit,

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*The complaint may mean no more than that children don't have anything to say that teachers are interested in.

and digs her teeth into it; and then she comes to the point: "you feal a sort of tingle what mack you feel so jay." One cannot miss the honest realism of her picture.

> One day in the autumn pick an apple and smell it; and what a lovely smell it has. But when you pick it, it might have a bit of fungus, you might find a bit of spur with the leaves still on, or you might see an earwig just coming out of it. But that doesn't mind. Just flick it off. When you want to eat, just give it a shine and dig your teeth in it. And [then] you [will] say what a lovely taste it has--very juicy. And you [will] feel a sort of tingle [that will] make you feel so gay.

5. Considering the purpose of the assignment, it is not necessary or even advisable to ask pupils to go into all the complexities of the Keats Ode. They should read it for what they can get out of it in relation to the problem before them. Perhaps their attention should be directed to the following useful details.

To bend with apples the mossed cottage trees

To swell the gourd, and plump the hazel shells

--to set budding more,

And still more, later flowers . . . .

winnowing wind, oozing hours, barrèd clouds, soft-dying
day, stubble plains

Then in a wailful choir the small gnats mourn
Among the river sallows . . .

And gathering swallows twitter in the skies.

Pupils should be encouraged (but not forced) to think of comparable sights and sounds in their own experience.

XVIII-9

"Tasting an Apple"

"On day in autunm pick an apple...." to "....of tingle what mack you feel so jay."

The complete model will be found in the selection, "Sparks from a Different Element," from English for the Rejected by David Holbrook (New York: Cambridge University Press, 1964).

To Autumn
by John Keats

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitiing careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reaped furrow sound asleep,
Drowned with the fume of poppies, while thy hook
Spares the next swath and all its twinèd flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook:
Or by a cider-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too--
While barrèd clouds bloom the soft-dying day,
And touch the stubble plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge crickets sing; and now with treble soft
The redbreast whistles from a garden croft;
And gathering swallows twitter in the skies.

Part III

1. Have ready to be distributed: "Thanksgiving and Christmas Dinners," by Thomas Wolfe; "Thanksgiving in 1779," from the Diary of Julianna Smith, and "Recipe for Stuffed Braised Young Turkey," from The Gourmet Cookbook.

2. Again, these passages are to be used as sources for material or ideas. Hence their value will vary from pupil to pupil. Since it is the individual responses that are sought, general discussion of the passages may be necessary. On the other hand, discussion itself is often a source of material.

Problems like the following may help:

a. What age does Julianna Smith seem to be?

b. What kind of person does she seem to be writing to?

c. List on board, or have students list, the various foods used to characterize Thanksgiving in each selection. Discuss why the objects, as well as the descriptive words, vary. Identify sensory impressions used. Do the sensory impressions reinforce the main idea of the selections?

"Thanksgiving and Christmas Dinners"

"For the Thanksgiving and Christmas feasts four heavy...." to
" ....their vitality and Eliza's cookery."

The complete model will be found in the selection, "Food at the Gants," from Chapter VI of Look Homeward, Angel by Thomas Wolfe (New York: Charles Scribners Sons, 1929).

Also in 75 Prose Pieces, page 68, Charles Scribners Sons.

Thanksgiving in 1779

from the Diary* of Julianna Smith

Of course we could have no Roast Beef. None of us have tasted Beef this three years back as it all must go to the Army, and too little they get, poor fellows. But, Nay-quittymaw's Hunters were able to get us a fine red Deer, so that we had a good haunch of Venisson on each Table. These were balanced by huge Chines of Roast Pork at the other ends of the tables. Then there was on one a big Roast Turkey and on the other a Goose, and two big Pigeon Pasties. Then there was an abundance of good Vegetables of all Sorts and one which I do not believe you have yet seen. Uncle Simeon had imported the Seede from England just before the War began and only this year was there enough for Table use. It is called Sellery and you eat it without cooking. . . .

Our Mince Pies were good although we had to use dried Cherries as I told you, and the meat was shoulder of Venisson, instead of Beef. The Pumpkin Pies, Apple Tarts and big Indian Puddings lacked for nothing save appetite by the time we had got round to them.

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*Originally a letter, which Julianna Smith apparently liked so much she copied it into her diary.

"Stuffed Braised Young Turkey"

"Wipe an 8-to-10 pound young...." to "....chopped, parboiled and well drained."

The complete model will be found on pp. 337-8 of The Gourmet Cookbook (New York: Gourmet Dist. Corp., 1950).

Part IV

Note to teacher:

The purpose of this part of the lesson is two-fold: (1) It provides an opportunity to bring together and re-emphasize the points made earlier;* (2) It makes possible a detailed description of the paper that the pupils should now be prepared to write.

Procedure:

1. In first stage of this lesson, the assignment for the paper was given in very general terms: pupils were to imagine that they are walking home from school on an autumn day. How would they describe the scene in a letter to a friend of their own age?

Now that actual writing of the paper is to begin, pupils should be given the assignment in more explicit, useful terms.

The following points may be made:

a. They are to imagine that they are walking home from school on an autumn day. In this case imagine only means to remember the many times they have walked home and to put their memories together into one description that will stand for all. They are making up the description, they are not making up the details of the description. This is a difficult point and maybe shouldn't be touched on except with older or better pupils.

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*About gathering material and letting it generate statements (pages 189—190), about audience and purpose (pages 190—191) and about drawing ideas and material from reading (page 193).

b. Since a walk is involved, the papers may have a more or less chronologial order:--"As I left school, . . . A few blocks on, ... When I reached my street, . . . "

But it would not be wrong to pick one part of the scene--the most interesting, the most usual, the one fewest people would know about .

Since memory is involved, another form might be based on association of details:--"When I think of autumn, I think of . . ." or "Autumn makes me remember . . . ."

c. The length of the paper will vary from class to class, depending on age, ability, and all the other variables. A minimum would be three or four sentences of between twenty or twenty-five words each. The maximum might be enough to bring the word-count up to two hundred and fifty or three hundred. Note: If the pupils are allowed enough time to accumulate the details, the sentences should make themselves. In lower grades or for mediocre pupils, it will be a good idea to provide some sentence-skeletons for them to fill with details.

2. Recall the notions of audience as a control of material that was suggested in Part I.

3. Remind pupils of the rather wide range of source-material they have been given: a famous poem, a fancy recipe, a letter by a girl in eighteenth century America, an essay by a twentieth century British school girl, a passage from a modern novel. Remind them that their own experience is an important and interesting source of material.

4. Ask pupils how they would plan the job of writing a paper on autumn. How will they lay out the work? What will they do first? There will be much discussion, but emphasis should be put on the following ideas:

a. Either an inductive or deductive approach may be used, but a writer needs a general idea and collected material to draw from in his work.

b. Writing involves selection of material according to the following criteria:

1) demands of subject (purpose)
2) main point or impression writer wants to make
3) audience

5. Ask pupils to take a fresh sheet in their writing notebook and to write down on it the two or three most interesting objects that they have thought of using in their description of an autumn scene.

Have a few of these lists put on board to use as examples. Ask class whether they can find common qualities in the objects. (Is "unity" suggested? But remember that, if it is purposeful, heterogeneity may be a principle of unity.) Have the "authors" comment on the answers of the class. Did class see what the "authors" intended? Do the "authors" find any or all of the class answers acceptable?

This activity is a sort of editorial conference. To maximize its effectiveness, a class may be divided into groups to consider each other's work.

6. Follow the same procedure with sensations and then with feelings.

7. At the end of these activities (for which plenty of time should be allowed), pupils should have a pretty good idea of the material and major ideas for their papers. In fact they should also have produced a solid working outline for the paper.

- 8. Now pupils ought to be allowed to put their papers aside for a while--for as long as seems useful or convenient.

One difficulty of pupils who are studying writing (or "composition") is that they have to write too many papers too quickly. If they are told to make an outline, they almost never have a chance to let it mature; instead they have to turn it into a paper right away. If they are allowed to make a draft, they almost never have a chance to let it sit. Instead they are made to revise (proofread and correct) it almost immediately. Even if, occasionally, some time passes between the making of an assignment and the turning in of the completed paper, even then nothing or almost nothing is done to make the wait useful to the pupils.

In the waiting or development period that is suggested here, some time should be given to keeping the pupils' minds on the job. Obviously no development is going to take place if the paper isn't being thought about. Precisely what devices are used will depend on the total situation in the class. Some suggestions follow:

Before Class:

a. Look over the working outlines (Step 7) of several pupils. Check for obvious or "literary"--that is, conventional--details, suggest that the pupils try to think of details that will "belong" to them along. Check for details that are general, unlimited; suggest that pupils try to think of more specific nouns or that they find specifying modifiers. (In both cases the suggesting should be done by concrete questions, not by abstract directions: What kind of leaf was it, Tommy? Where, exactly, was it when you saw it? Did you see it--really?

b. Ask questions. These can be quite general--"Aynbody want any help?" "How are you coming, Susan?" "Did you do anything to your paper last night, Steve?" (The class should not be penalized--not even with a frown--if no one wants any help. But expressions and actions should be watched for indications that help is desired. Then after a bit the pupils whose need has been noticed can be talked to privately.)

(Above all, "Steve" shouldn't be penalized if he has to admit not doing anything on his paper. He may just need more support than most to succeed in the complicated job he has been given.) It will take several exercises like this for even the best pupils to get the feel of this part of the process of composition; and this is probably especially so for the older ones--for obvious reasons.

c. As the exercise goes on, questions can become more specific--"What have you done with the squirrel, Mary? How are you describing his actions now?" "What details did you add to the description of the bonfire? What about the sounds?"

d. Have some examples ready to prime pupils' memories or imaginations.

(Note: Insofar as possible, these before class activities should be done with individuals. At the same time no attempt should be made to keep the conferences private. Pupils can profit from hearing advice to their fellows or from seeing how others have solved problems which are probably common to all. Furthermore there is likely to be some generalization of the teacher's specific demonstrations of interest. Obviously, however, every effort should be made to get around the whole class.)

In Class:

a. Progress reports, with discussion.

b. Group editorial conferences; see Step 5.

c. Discussion of literary models.

d. Exercises in finding specific nouns or modifiers; as in Unit I.

e. Reinforcing material (paintings, music, etc.)

f. Questions on the order of those suggested for pre-class work.

9. With younger pupils or poorly prepared ones ("beginning writer," in any sense of the words), it may be a good idea to repeat this much of Lesson XVIII (Parts I-IV: 8) several times before turning to the problem of making a paper.

Even reasonably well-prepared pupils should not be asked to write a paper until it is clear that they have some command of the stages of getting one started.

When pupils are ready for writing, they should be told that in writing their papers they will only be putting their worksheets into readable form; that is, in a form that could be read by someone other than a teacher. Whether the paper is good or bad will depend on how well they have done the job of collecting interesting, realistic material. They will probably want to make some changes as they write--revisions or additions--but generally speaking they should think of the job as hardly more than one of making a clean copy.

At this stage problems of form and organization are probably not important; instead pupils should be making sure that the details in their descriptions are accurate, realistic, simple, concrete, and specific. In order to support them in that effort, it may be a good idea to provide them with some possible patterns:

The day I am going to describe was a ________ day.
I saw ______________________________. I heard _____
____________________. I smelled ____________________.
All these ______________ made me feel ______________.

I can remember one special fall day when everything
was ______________________________.

When I leave school on a fall day the first thing I

see
smell
do
hear
is ________________________________.

Then I __________________________. Then I _______

______________________. And
finally
at last
____

___________________________.

UNIT II

Conclusion

In Unit II the student has been given practice in developing more precise, clear and accurate language to describe observations based on taste, smell, touch, sound, and action. He has learned that one or a combination of senses can characterize an object. Through drill it is expected that his observations have become keener.

The importance of keeping a writing notebook has been reinforced by requiring the student to write sensory observations of objects of his own choice. First he wrote them as notes in his writer's notebook and later as sentences. He has also been given practice in writing sensory impressions of assigned objects in various exercises.

Literary models were included for the student to read the works of accepted authors which illustrate written sensory impressions. Exercises were included on these models to give students practice in oral and written analysis. The models incorporated the principles that each lesson was concentrating on and thus gave the student the opportunity of seeing the principles in concrete form.